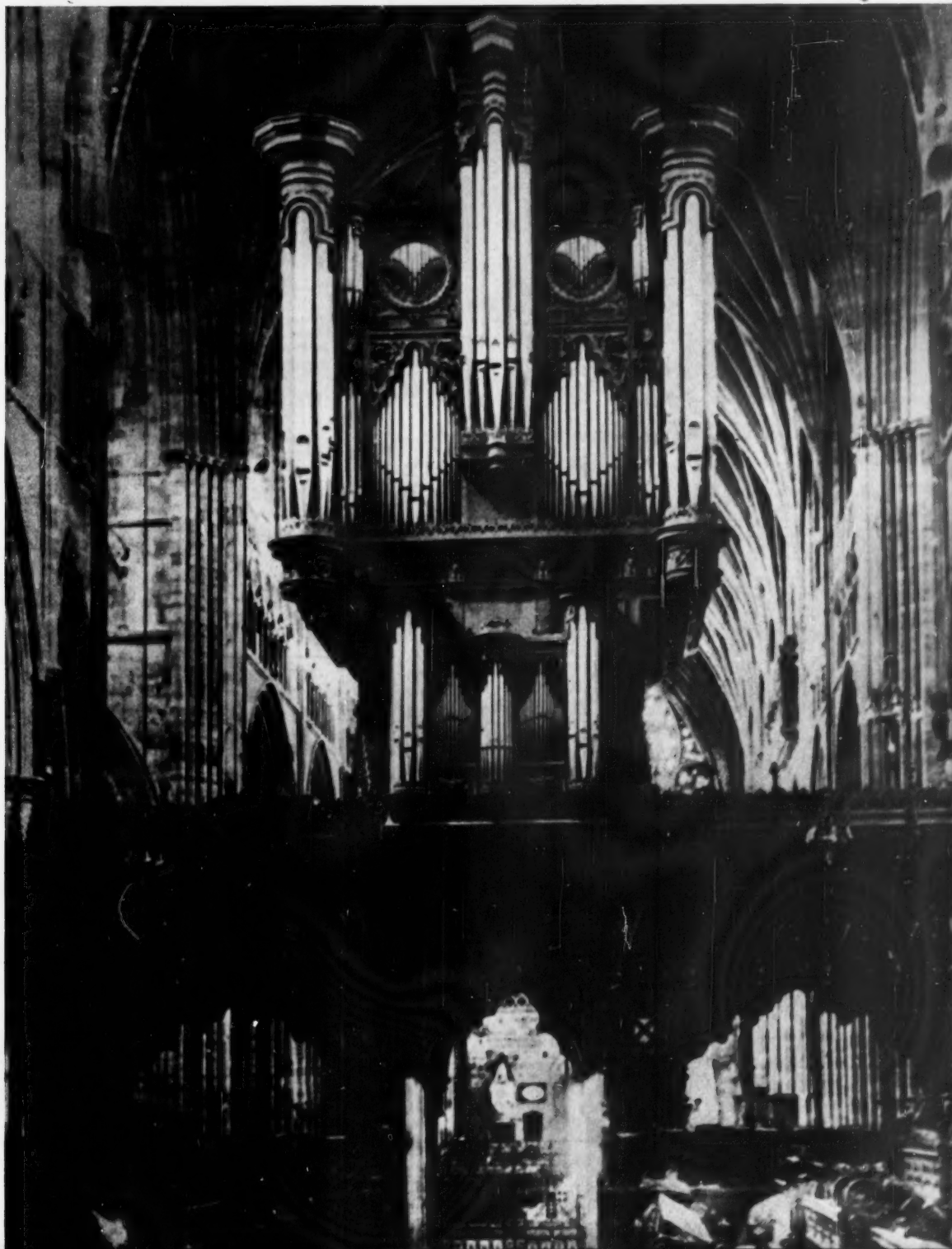


THE AMERICAN

SEPTEMBER 1958

Vol. 41, No. 9 - 40¢ a copy, \$3.00 a year

ORGANIST



Orgelectra...



Designed and engineered specifically for
THE KING OF ALL INSTRUMENTS
THE MIGHTY PIPE ORGAN

The finest key action current available

Orgelectra's famous automatic voltage regulation assures an organ of always getting the proper voltage for the proper amperage—62 pounds of accurately controlled voltage. Due to this marvelous invention your organ can neither get too much voltage nor too little; it will always receive the proper voltage for the proper amperage. Ask your reputable organ technician for your free Orgelectra booklet.

LA MARCHE MFG. CO.

3955 25th Ave.

Schiller Park, Illinois

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue
 KANSAS CITY 4, KANSAS

Church Organ Company

ORGAN BUILDERS

MAINTENANCE

REBUILDING

REPAIRS

Specializing in Pipe Organ Service in the Eastern States
 18 Walton Street Telephone
 Nixon, N. J. K1mer 5-4150

CLAIRE COCI

Studio of Organ

Courses in Church Literature and private instruction in concert repertoire.

Head of Organ Dept.—Dalcroze School of Music
 Accredited Teacher—School of Sacred Music
 Union Seminary

175 West 72nd Street, New York 23, N. Y.
 TRafalgar 4-0422

KEATES

ORGAN COMPANY

LUCAN, ONTARIO, Canada

LIMITED

Pipe Organ

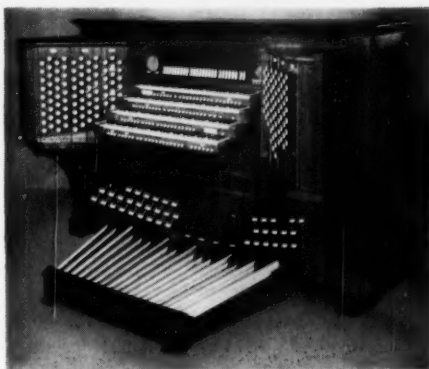
PARTS AND SUPPLIES

For repairing, modernizing and
 enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.
 Member of the Associated Organbuilders of America

HILLIAR



Two views of the recently installed four-manual remote control console.

Aeolian-Skinner Organ Company INC.

Boston 27, Mass.



The Washington Cathedral

Mount Saint Alban

Washington, D. C.

"CUT - UP"



Of the many factors which contribute to the musical success of any organ, none is more critical than the voicing process whereby the pipes are given their proper speech. Voicing requires not only an exact knowledge of the scientific principles of tone production, but also a keen ear for varying qualities of musical sound.

One of the important voicing processes, that of making the "cut-up" on the upper lip of a metal pipe, is shown in the accompanying photograph.



The Reuter Organ

Lawrence, Kansas



THE AMERICAN ORGANIST®

280 Broadway, Staten Island 10, New York
RAY BERRY, Editor and Publisher

Gibraltar 8-3598

T. SCOTT BUHRMAN, Founder, January 1918

Vol. 41

September 1958

No. 9

COVER

Organ Atop Choir Screen, Exeter Cathedral, England. *Organ by Father Willis, 1890;*
Restoration by Harrison & Harrison, Durham, 1933 317

FRONTISPIECE

First Lutheran Church, Albert Lea, Minnesota. *Organ by Austin* 326

ARTICLES

Rhythm in Performance — *H. William Hawke* 327
Science or Luck? — *Howard Taubman* 331
Organs and Acoustics — *Joseph S. Whiteford* 334

STOPLIST

The Rebuilt Organs in the First Congregational Church, Boulder, Colorado —
Everett J. Hilty 340

REVIEWS

Recitals and Concerts 345
New Recordings 348
Choral Music 349

COLUMNS

Index 320
You, the Reader 322
Teaching the Electronic Organ 325
Recitalists 349
Newsnotes 352
Personals 354
Directory 355

EDITORIAL

Dominant Seventh-itis 338

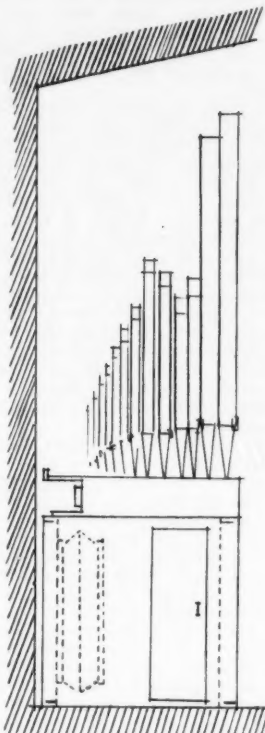
PICTURES

Richard J. Piper 337
First Congregational Church, Boulder, Colorado
View toward enclosed Swell 341
Looking toward enclosed Choir and Pedal 342
Portable console 344
Ludwig Lenel, Johannes Riedel and Daniel Moe 351
Winfred E. Johnson 352
Charles Hurst 353

**NEXT MONTH: TAO Reports the Convention of the Canadian
College of Organists**

THE MACFARLAND CO., Advertising Representative
8 Elm St., Westfield, N. J., ADams 3-4602—New York: REctor 2-4723

The American Organist is published monthly at 280 Broadway, Staten Island 10, N.Y. by Organ Interests, Inc. Second class mailing privileges at Staten Island, N.Y., with additional entry at New York, N.Y. Copyright 1958 by Organ Interests, Inc., \$3.00 yearly, 40¢ a copy. Made in U.S.A., September 1958, Vol. 41, No. 9. All rights reserved.



**LARGE SPACE OR SMALL,
THE AUSTIN SYSTEM IS
COMPLETELY ADAPTABLE.**

COMPLETE ACCESSIBILITY
PLENTIFUL SPEAKING ROOM
UNSHAKABLY STEADY WIND

SIMPLICITY
RELIABILITY

AUSTIN
HARTFORD, CONNECTICUT

CHEST TOP CAN BE
AS LOW AS 2'-2" FROM
THE FLOOR.

Marble Collegiate Choir Series
FOR MIXED VOICES
BY
CHARLES RAYMOND CRONHAM

Angels Holy, High and Lowly20
God of our Fathers25
O Morning Star20
Give to the Winds Thy Fears20

(Sample copies on request)

J. Fischer & Bro.
Harristown Road
Glen Rock, N. J.

You, the Reader

TAO:

I don't bother you often with my old-fashioned views. The magazine is of course excellent mostly but I cannot accept Chase's ideas that all is pernicious in procedures of the past. Music that is not expressive has no attraction for me. Guess I am an old fogey though I notice there are still plenty of our best organists who are benighted enough to play music between 1750 and the "Messey" ravings of today.

Would you dare print the minority point of view? Organists are so one sided, in their training, and susceptible to pressures that appear convincing, that perhaps they might be less confused when the opposite side of the picture is presented. Perhaps this does not appeal to you!

With all the pressures toward the antique, organists have been impressed. Much of this music sounds stupid to me, even though there is some with a sort of beauty that must have been exceptional then. I notice orchestras and solo artists have not been so narrow as to discard romantic music. Nor will they join the narrow path—music lovers and has-beens would not discard music they *imagine* is artistic.

Organs without tonal color that secure variety by artificial overtures; no swell pedals; volume changes only by planes; even tracker actions claimed to be far superior to prompt electric action; simulation of ancient organs such as Bach played. I don't accept this despite the assurances of musicologists. Poor churches have spent thousands in these contraptions suitable for services in churches of the past and in European services, mostly Lutheran. No, I want church music designed for Americans of a vastly different theology and taste.

Guess I am a rebel. But there are plenty of others. Dare you to quote some of this!

Rowland W. Dunham
Boulder, Colorado

■ This is the kind of letter which demands no dares from us—we welcome our readers' opinions. In TAO staff writer Dunham's case, moreover, we relish his good letters, and look forward to many more. We think he really is ribbing us if he infers that our editorial and text content viewpoints are anything but all-embracing. In the long-time picture, we hope that the pages of TAO will reflect the thinking of all kinds of persons, who present all approaches to

the music scene yesterday, today, and tomorrow, as they see and interpret it.

The Editor

REBUILDING OLD ORGANS

"Organ Maintenance" was timely and well written and worthy of the attention it received in TAO. The advice in "Rebuilding the Old Organ" is also commendable and should be of value to a lot of churches in these days of aging organs and high prices.

It has been my privilege to have a speaking acquaintance with this estimable gentleman—and he is that, as well as an organist also! I also know the organ in the same part of the country that he hails from and as I read and reread this last article I found myself wondering if per chance he has developed somewhat a siege of indigestion, or become frustrated in the constant association with church officials who do not understand the need for organ maintenance or the reason for the amount it costs. His sample "lovely" organ—while given in delightful wit—is simply an exceptional case—rather than the norm.

When I started travel over this section, I was amazed to find a preponderance of small, two-manual Pilcher and Estey organs, mostly with ten or eleven registers. I have played many of them and found them very good for their day and age. Flutes and Strings were universally good. The Diapasons were rather smooth and were the only stops with any volume at all. More often than not the Pedal consisted of a lone 16' Bourdon. Of course none of them could measure to the standards of today, but they were universally loved by the churches that owned them.

A little further East you could run into a few small Kimball organs—in Virginia and also in western Tennessee. Here the Hope-Jones area interposed and keen Gambas dominated the ensemble and the Gedeckt was first unified. This company made an art of the small, self-contained organ and turned out some really handsome cases with display pipes. Around 1910 Austin suddenly found sale for a lot of organs after their large installation in the Atlanta Auditorium. Here Diapasons and large-scaled Flutes, keen strings, and smooth Tubas appeared, even in the smallest or organs.

All of these organs suffer in comparison to the standards of today, but by and large they served their field and not one in ten deserved the evaluation Mr. Wauchope sets forth.

With fifty years experience now behind me,

I also want to say that most organ repairmen I have had occasion to know are honest and trustworthy. Those who could not measure up to this classification are the exception and I can think of fewer than the fingers on one hand that deserve the "quack" designation.

I have found that the main reason churches do not maintain their organs properly is because those in charge of the music do not take the time and the trouble to explain the matter to the officials. Nor are officials always dead set on a bargain or take the cheapest way out. Recently I know of a church that was buying a fairly large organ. On the advice of some reputable musicians, they confined their consideration to four organ builders. After seeing and hearing one or more organs of each manufacture, and investigating their reputation and financial status, they narrowed the field down to two firms and in the end closed with the one who had a slightly smaller organ proposed at a slightly higher price than that proposed by the second builder.

Of course, Wauchope is right that price is all too often a factor—but not all ways and churches that go for the organ that gives them the most for the least will, in the end, get just what they pay for.

Nearing the end of my career as an organ man, I find as a whole that churches are buying larger organs, even at advanced prices, and as trained musicians continue to complete their studies and take up their work in our midst, the organs of lesser quality are going to find hard sledding in the future. Organists' salaries have doubled and tripled in the past decade and the improvement that is taking place in church music throughout the Southland would have seemed a dream twenty years ago.

Cheer up, Mr. Wauchope. You are a trained workman, a Christian, and have the desire to serve your day and generation and all God speed to you.

George L. Hamrick
Atlanta, Georgia

TAO:

I played Searle Wright's arrangement of "Brother James' Air" yesterday [May 25] and got a big snort out of it, and the congregation did too. Oh, that more publishers would do away with the loose inner page, as Oxford has done with this one, and spread the three pages of music over one sheet of paper with the two folds!

Robert M. Webber
San Francisco, California

Louis F. Mohr & Company

ORGAN MAINTENANCE

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

EMERGENCY SERVICE

Yearly Contracts

Overhauling and Repairs

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

"An Organ Properly Maintained
Means Better Music"

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'

(Six Editions)

8111 North St. Louis Avenue

Skokie, Illinois

CHESTER A. RAYMOND

PIPE ORGAN BUILDER

Specializing

Church Organ
Rebuilding

OVER 30 YEARS EXPERIENCE

44 Spring Street, Princeton, N. J.

Member Associated Organ Builders of America

HISTORICAL BACKGROUND OF CHURCH MUSIC

TAO:

I wish to take most definite exception to a statement made in the June issue of your publication by Richard T. Gore in the article entitled "The Historical Background of Church Music," i.e.: "Since Mozart, not a single first-rate composer has served any church and the only music to sacred texts that can be called competent has been written by men who were primarily secular composers."

I don't know what Mr. Gore would define as a first class composer—only time can tell that—but to mention only a few who come to mind: Richard Purvis, Flor Peeters, Healey Willan, Garth Edmundson, Marcel Dupré, Leo Sowerby. I am very sure that if I were to really try I could come up with many more. None of these men mentioned above are exactly unknown.

Also, in my humble opinion, the so-called sacred works of Mozart and Gounod (Gounod was not mentioned in this particular article but his works are similar by comparison) are far too operatic to be proper in a liturgical service of any church.

I do agree most emphatically that much of the music used in the name of worship is not only trite, worthless, and just plain bad music, but at least let us give credit where credit is due.

Mildred E. Corwine
Detroit, Michigan

TAO:

One more nail has been hammered in the organ recital coffin. About sixty people attended. The church is a closed box with no resonance and the organist a predilection for loud reeds. He is competent enough, but apparently doesn't take into account the fact that the Langlais, Alain, Franck and Dandrieu compositions are only effective in a resonant building. At any rate such a vigorously administered overdose of strong medicine was fatal to my enjoyment.

I thoroughly enjoy TAO and regularly pass it on to young organists. As the greater part of our churches have only limited instruments, and consequently organists of very limited ability, I feel that a page dedicated to the music of the small church would fill a great need.

Arthur R. Willis, Jr.
San Francisco, Calif.

■ The editor would like nothing better than to be able to present a monthly page on this very subject, but thus far this has not been possible. TAO will continue to point up in the future the dangers organists run when they do not relate their music and playing of it to the acoustical demands of the room in which they perform.

TRACKER VS. ELECTRO-PNEUMATIC

TAO:

At the outset, let me align myself with the Pipe Organ camp, BUT—

The most thrilling advance in organ building in several decades is the Baldwin Touch Control system, wherein the tone gets progressively louder as the key is depressed. Although this system was designed to eliminate the "pop" found in other electronics, its real value is in the control given to the organist through touch. With surprisingly little work, the average organist can use this feature to accent notes, bring out an inner part and so forth, without resorting to the swellshoe or registration. Yet many people, including Baldwin, choose to ignore this facet of the design.

In order to take advantage of Baldwin's modern miracle, we must go back to the many piano lessons we took and re-establish control of our fingers for other than just placing

and pushing. Then a slight modification in degree to allow for the much lighter action of the organ and we're in business.

Now that we've regained our touch control, let's look at it. We not only play heavier and lighter on the keys, we also play infinitesimally longer and shorter. Any organ, regardless of the type of action, will respond to this longer and shorter, so our "piano touch" can be employed gainfully on the organ. Who says these years at the piano were wasted?

Actually, most organists unconsciously use this touch control. I say that it's not enough to be unconscious. We should spend all our time at the piano developing our touch and then thoughtfully apply it at the console. It can actually mean life and death for the music, and change us from a generation of switchpullers to musicians.

Now, let's pick up where Mr. Conover in the June issue left off. The placement of the console in relation to the organ has a lot to do with the touch-to-tone concept he was talking about.

Another advantage of the tracker action is that the console must necessarily be at the organ. This intimacy with his instrument allows the organist to hear what he's doing right now. He feels much more a part of his music.

With the electric action, the builders can place anything anywhere. The result is that, oftentimes, the organist hears what he's done, and, in many installations the congregation gets it still later. Add to this time lag, the directional effects of the organ being spread all over, the bending and bouncing of the sound around corners and decorations, etc., and the squeezing through various openings, it's a wonder we all haven't gone mad (or have we?).

An answer to this situation is to practice from time to time with a qualified observer in the pews (most organist's wives are well qualified) or use a tape recorder if possible.

The best answer is to get church architects and organ builders on speaking terms.

No letter to the editor is complete without a comment on the magazine. Personally, I could do with more "meat and potatoes" articles and fewer reviews. Don't, however, cut down on "You, the Reader." It's often a very scholarly source of information. Keep up the good work, you'll make "musician" and "organist" synonymous yet.

Ben Bailey
Columbus, Ohio

■ TAO thanks Mr. Bailey for his interesting

and provocative letter, with much of which we are in agreement, theoretically. We do wish he had defined what he terms "meat and potatoes," for this would have been helpful in future planning. We assure reader Bailey that we have no intent of cutting down on letters from our readers; in fact, we hope they will continue to pour in in ever larger amounts.

The Editor.

TAO:

Thanks for printing my remarks ("The Historical Background of Church Music," June TAO, page 203).

In Leonard Raver's review of Thomas Dunn's "authentic" performance of Bach's *Johannes-Passion*. ("Recitals and Concerts," June TAO, page 225), the one flaw is his praise of the harpsichordist. How long will it take some people to catch up with the fact that the word "cembalo" cannot be found in the score of any of Bach's church music (with a handful of exceptions, all of them discussed by Schering in his *Job. Seb. Bachs Leipziger Kirchenmusik*) and that it is now firmly established and has been for a long time (see Arthur Mandel's article in *Musical Quarterly* for 1950 and his vocal score of this same work, published by G. Schirmer) that organ only is to play the figured bass realizations in these works? How long will

HUGH PORTER

School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

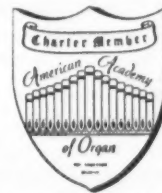
FREE—Letterhead and Advertising Mats

Printing plate mats as illustrated below.

For active Academy of Organ members.



American Academy of Organ
MEMBERSHIP EMBLEM
(actual size)



MEMBERSHIP SHIELD
(actual size)

FREE TO MEMBERS: send request for mats on your letterhead

American Academy of Organ

Ten Fiske Place

Mount Vernon, New York

the musical world suffer for the mistakes of Max Seiffert and other Victorian meddlers?

Richard T. Gore
College of Wooster
Wooster, Ohio

■ The editor had a most delightful dinner engagement with Dr. Gore at the recent AGO convention in Texas, in which many things were discussed, including his recent re-appearance on the TV show "The \$64,000 Challenge."

UNUSUAL OPPORTUNITY for young man to secure thorough knowledge of pipe organ building and work into a responsible position. Write G-5, The American Organist.

PIPE ORGANS INC.

West Coast Rep. for Schantz Pipe Organs

2724 W. Jefferson Blvd., Los Angeles 18
Republic 2-0111

Lockmiller Organ Co.

THE INSTANT-MODULATOR

SEVENTH EDITION—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL. Used by organists and accompanists in ALL 48 States. An amazing time-saver for the busy organist! Price complete with Instant-Fluider Slide, \$2.25—absolute MONEY-BACK GUARANTEE.

THE MARVIN MUSIC EDITION
260 Handy Street — New Brunswick, N.J.

The Artisan Line Provides

- Models From 1 to 4 Manuals
 - Stops Imitative of Pipes
 - Build-It-Yourself Kits
 - Electronic Stops for Augmentation
- Send \$1.00 for Organ Builders Manual and Catalog

ELECTRONIC ORGAN ARTS
4878 Eagle Rock Blvd., Los Angeles 41

As those who watched this show on July 6 noted, Dr. Gore lost out at the \$16,000 level.

TAO:

Time magazine, May 5, refers to the University of California's \$2,200,000 "clean, echoless hall." As one who moves around metropolitan areas I see dozens of new churches and school-and-community auditoriums going up, all with low ceilings, most of them being "tour de forces" in the use of new materials, virtuoso efforts in new structural design. And one sees wreckers at work also, reducing older structures to piles of rubble.

If there is a trend among such diversity, if the architects are not all on individual sprees—which I suspect—the trend has set in wrong: it is producing musical morgues.

One reads of Mr. Joseph Whiteford of Aeolian-Skinner lecturing on this matter and suggesting where organists might find material helpful to building committees. Herein lies some hope. And committees will tend to take organists seriously in proportion to the vitality and general effectiveness of their musical leadership in a community.

The crank at one end of the scale, the stick-in-the-mud at the other, will probably not even be consulted. But the true leader had better prepare himself, as Mr. Whiteford urges, so as to be fortified when the opportunity presents itself.

Short of alterations to (or replacement of) buildings, is it not true that the totally uncased organ, in certain environments, is handicapped? I have lately seen many new organ designs wherein a back-board, hood, open housing, or such, helps the tone to meld, then projects it forward. Such instruments, I submit, are heard at an advantage to totally uncased ones. Perhaps some of your readers have some further thoughts along these lines?

Allan Sly
Squantum, Mass.

■ TAO readers will recall author Sly's article in the July 1958 issue: "Some Further Thoughts on 'Organ Acoustics.'" TAO is highly interested that Mr. Whiteford has sources of information of help to organists. We shall investigate promptly and inform our readers.

TAO will present the organ Mr. Sly refers to, at the University of California, in a forthcoming issue. If Mr. Sly notes many churches and auditoriums being built today with low-ceilinged design, it is likely this was dictated by pure economics as much if not more than

any one other factor. And this economic factor, almost inevitably, will take precedence over resulting acoustical conditions imposed by low ceilings. Perhaps low ceilings are helping to produce "musical morgues" but where real correction lies is the important question.

Writer Sly is absolutely right about organists receiving recognition from committees, business men, architects and others ONLY when organists can prove that their requests, data, and suchlike are based in carefully investigated and provable background. Organists who wail that no one will "pay them mind" usually have only themselves and their lethargy to blame.

It is a fairly well established fact that the back-board, hood, open housing, or similar design for backing and topping exposed organ pipework is highly advantageous to the melding and projection of organ sound. This has been proved both in this country and abroad, in many instances. We supplement Mr. Sly's invitation for readers to send their thoughts on this matter to TAO, and we will publish everything space will allow which will further the cause of the organ, its best sound in its environment, its literature, and its players. The Editor

TRACKER VS. ELECTRIC ACTION

TAO:

In comment on the recent arguments about tracker vs. electric action, I should like to quote what Edward Holloway, organ builder of Indianapolis, has said to me concerning this matter.

"In the last analysis the success of the organ as an instrument worthy of being played depends on musical results. Musically we have gone about as far as we can with the usual electro-pneumatic and electric actions. To go farther we must progress to an advanced key-chamber or barred slider chest, with new progress along tonal lines through better supply and control of the wind at the pipe foot, and through better touch and control afforded organists. This progress and advance cannot be gotten in any other way. The American organ industry is very likely headed toward stagnation and eventual death if it does not stop insisting on using only the electro-pneumatic or electric chest and action."

I quote with permission of Mr. Holloway who can boast of a very long family organ building tradition and the recent design of a new type of barred chest for tracker action, which has not only proved itself capable of withstanding several nights in soaking rain without adverse effects, but which can also be manufactured more inexpensively and quickly than any present electro-pneumatic chest. One might say he has done something about the tracker problem.

In conclusion I should like to add that my own experience points to Mr. Holloway's opinions, and ask the following question: doesn't anyone see the writing on the wall when some of our best organists, musicians, and recording companies turn to tracker to find good organ sound?

James Hyde
Indiana University
Bloomington, Indiana

FREE!

Absolutely No Obligation!

3 Month Trial Subscription!

"Choral & Organ Guide" is published ten times yearly. It contains articles, reviews, Newsletter and other special features. It is the official journal for the American Academy of Organ.

ORGAN MUSIC SECTIONS: each issue of "Choral & Organ Guide" contains a complete organ work excerpted from newest, interesting organ albums.



Please send me a FREE 3 Month Trial Subscription to "CHORAL & ORGAN GUIDE":

NAME

STREET

CITY STATE

Please mail this coupon promptly

Choral & Organ Guide, Room 314, 10 Fiske Place, Mt. Vernon, N. Y.

THE AMERICAN ORGANIST,

from 1950 forward, is available on positive microfilm — to subscribers only, at an amazingly nominal cost. Write today for full information to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

We urge you to investigate this practical way to keep a permanent record of TAO in the smallest possible space.

TEACHING THE ELECTRONIC ORGAN

June Caldwell Kirlin

With this issue TAO adds a new department, and welcomes to its rank of staff writers Mrs. Kirlin, who is widely known in the field of teaching and writing for and about the electronic instrument.

Mrs. Kirlin will welcome questions from readers who wish to know about this phase of the profession. Write her in care of The American Organist, 280 Broadway, Staten Island 10, New York.

Welcome to our new column on the electronic organ! Since so many people have become organ enthusiasts, the area of teaching has become a much wider and more interesting field.

Congratulations to you teachers who have had the opportunity, and the foresight, to purchase an organ for your studio and to you who have purchased one for your home. You are all aware of the increasing trend to give organ training to children at a much earlier age than used to be possible when the church organ was the only available instrument. You also know there are more adults of all ages, from all walks of life, studying organ now than ever before.

The electronic organ industry has survived the early years of infancy and rapid growth, the years of vehement criticism and ridicule to which all new efforts and ideas must be submitted in order to prove what their potential may become. Organists and writers who condemned the early efforts now recognize the non-pipe organ as a respectable instrument upon which true organ music can be learned, performed, and enjoyed, by many instead of a few.

It is a privilege to introduce people to new avenues of enjoyment by way of the electronic organ. But every privilege brings with it a corresponding responsibility. It is

a challenge to every sincere teacher: it is his or her responsibility to see that the foundation is as basically sound, and as esthetically correct as if every lesson and every practice hour were played upon the church organ.

We have many—and need more—teachers of the electronic organ who maintain the highest standards of musicianship, who will increase the effectiveness of organ instruction through the use of the proper instructional material. The future development of the organist is determined to a large extent by the thoroughness of his musical foundation.

When the home organ was first put on the market, there was no music registered for it, and many people learned to play by the trial and error method. Much that evolved was not the best procedure. But now, it is a recognized fact that learning can be on as high a level as one desires. Good teachers, and good students, continually review their objectives and goals, and seek to measure progress toward their fulfillment. Good evaluation will result in new goals and new wisdoms. Neither the teacher nor the student should be willing to settle for a hap-

azard approach to the organ, regardless of the kind of instrument.

Thank goodness, the era of the one-legged organist is about over, and the day (did it ever really exist?) when anyone could use the fact that his instrument was electronic as an alibi to kick off his shoe as he sat down at the console, to peek surreptitiously at some few pedals, hoping by some act of grace they will turn out to be the right ones. The short-cut methods of learning may appeal to some at first, but anyone who is sincere in wanting to really become a student of the organ, will find there is only one way, and that is to lay a foundation of fundamentals in proper sequence.

Arthur Brisbane said: "Music is to the mind, what the plow is to the soil. It stirs up thought, makes the brain more active, and develops co-ordination. It drives out disagreeable thoughts, and brings in thoughts of beauty and inspiration."

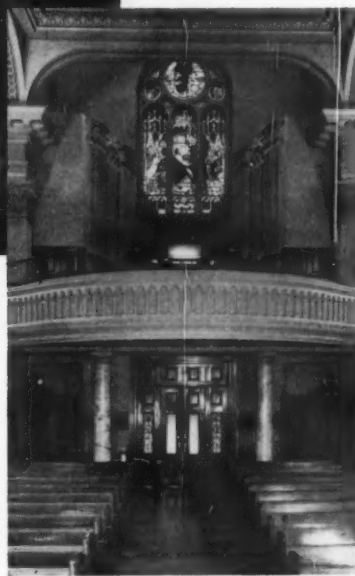
We want this to be YOUR column. Will you write us your experiences and problems? We hope to have enough reader response to do a question and answer department. May we hear from you?

Topic for next month: "GETTING THE MOST OUT OF YOUR REGISTRATION."

Still Another QUALITY INSTALLATION

powered by a . . .

SPENCER ORGOBLO®



Kilgen Organ, St. Monica's Church, Phila., Penna.

Organ builders and rebuilding specialists realize that *dependable air delivery . . . without surges or mechanical noise . . .* is the key to superior performance.

That's why, for years, choice of the leaders has been the Orgoblo by SPENCER.

Many of these all steel, all electric organ blowers have been in operation for 50 years and more with no maintenance required—ample testimony to their extreme reliability.

Request descriptive
bulletins on
Orgoblos from
1/4 H.P. up.



The **SPENCER**
TURBINE COMPANY
HARTFORD 6, CONNECTICUT

*This
inspiring
call to pray*

NOW WITHIN THE REACH OF
EVEN THE SMALLEST CHURCH
COST AS LITTLE AS \$975!

TODAY every church can enjoy the spiritual effects of Carillon Bells* by Schulmerich—in use now in more than 5,000 churches. Some are fully automatic; they take little space, need no bell-tower. Available with carillon console.

An Inspired Memorial Gift!
Schulmerich Carillon Bells* are a "living memorial", can be given in one's lifetime.

Pastors, Committees! Write for our "Carillon Bells" Fund-Raising Plan.

**SCHULMERICH
CARILLONIC BELLS***

4098 Carillon Hill • Sellersville, Pa.



*Trademark



First Lutheran Church, Alberta Lea, Minnesota

The west gallery installation of this 3-manual, 50-rank organ was completed early in 1956 by Austin Organs, Inc. of Hartford, Connecticut, and was dedicated in June of the same year.

The American Organist

Rhythm in Performance

H. William Hawke

The author, an occasional and highly valued contributor to TAO, lives in Gananoque, Ontario, Canada, where he devotes himself to music and the church in many ways.

The communication of rhythm to the listener is the most important element in music, and is the essential basis for all communications between the composer, performer and auditor.

Articles and treatises on rhythm have seemed to concentrate on the details rather than on the essence. The basic principles and means of playing or singing rhythmically have either been overlooked, or inadequately explained, in these general treatises. Once in a while in certain specific fields the matter of basic rhythmic approach, and the procedures of performance, have been fully explained; for instance, the Solesmes theories of plainchant rhythm have been thus treated. These principles and procedures are invaluable in their application to other forms of music, and will be called upon for certain elucidations in the thoughts which follow.

First, some explanations and definitions of what rhythm is may be presented in order that we will have a clear idea of the end in view, and of the ways in which such results may be obtained.

Curt Sachs writes in *Rhythm and Tempo* that the word "rhythm" leads back to a verb for "flowing"—rheo, rhein, an early relation of the German rhein or Rhine, and even of the English word "river." But evidently this flowing is not, and never was, a smooth, inert, continuous movement without articulation. It is, rather, a fluency due to some active organizing principle, to ever renewed impulses whose very orderliness at once gives life and ease to the flow.

Gustav Reese writes: Rhythm (or form—the two are basically phases of the same thing, since they both deal with laying out designs in time) is the underlying framework of music. Rhythm is the underlying basis of all music. The performance and appreciation of music depends most on our conception of rhythm—which may summarily be defined as the relation of one note to another.

Rhythm is the blood of music's life. It cannot stand still. It presses forward. It is the combining of time with accents. It has infinite range and variety. To help our rhythmic sense, we must be able to feel the climactic points, not only in motives and phrases, but in the whole composition.

Rhythm is that interplay of duration, volume and intensity which presents a series of notes to the mind in ordered form.

Rhythm is that principle in music which imparts continuity to a series of isolated notes, thus forming the whole into a coherent melody.

Rhythm is ordered movement. A series of sounds does not suffice to constitute a rhythm. They must be put in order and harmoniously arranged.

Time is the duration of the notes. Rhythm is superimposing upon that time element the proper impetus

of the note as regards the other notes in the phrase or passage.

Mind plays a supremely important part in the apprehension and expression of rhythm.

Rhythm, being pre-eminently a mental experience, we must have a clear idea in the mind, must have a goal, and know where we are going.

Rhythm is a synthesis; for rhythm to exist there must be a certain number of sound-producing movements united in such a way as to form a connected whole. It is not enough for movement to be continuous and uniform for it to possess rhythm. Such movement as this cannot be "ordered," for order presupposes a certain number of distinct units. The flow of sound must be interrupted, if not by silences, at least by variations of duration and stress, or by infusions of new power. Rhythm consists in the proportionate relationship between these units. The end of a movement or a rhythmic period is normally marked by a prolongation, but it often happens that a new flight is taken from this note, leaving only the impression of a possible prolongation which does not actually exist.

Henry Cowell writes: A rhythmic unit consists of an *accelerando* up to a certain point, followed by a similarly graduated *ritardando*. This is immediately succeeded by other rhythmic units varying in speed, yet bound, even in their variety, by some controlling relation.

Rhythm consists in a great measure of repetitions of patterns—the great bulk of music, of poetry, and even of classic prose, is built on this principle.

The larger rhythms of music are made up of groups of successions of the smaller rhythms, grouped and arranged so that they progress to climaxes and away from climaxes.

From the above, we may summarize as follows: Rhythm is the grouping of notes into patterns, so that they belong to each other. This is accomplished by means of accent, stress, silence, prolongation and quickening of tempo, and by varying durations of note-values, in strictly melodic music; also by combinations of legato and staccato touches, and by crescendos and diminuendos. In harmonic, contrapuntal and polyphonic music, there are the added means of chord-durations, and of dissonance and consonance.

Our task, then, is to demonstrate the means of accomplishing the rhythmic qualities of music by the devices listed above, as they are applicable to the music, and also to the instruments used in its presentation.

PRACTICAL ASPECTS

Rhythm is the logical growth from a two-pulse meter to a perception of the full phrase; indeed, an understanding of the whole composition. The two-pulse meter may be presented in two forms: the *trochiac*—loud, soft, or strong followed or proceeding to weak; and the *iambic*—soft, loud, or weak proceeding to strong.

The perception and proper performance of the two-pulse, or three-pulse basis, is the first and preliminary step. From this, we proceed by degrees to the perception of the four-measure two-fold phrase. Usually, the fore-part of the phrase, perhaps until the initial beat of the third measure, is climactic; the remainder of the phrase is cadential. This being the case whether the two-pulse basis

is trochaic or iambic. In the phrase, there is a rise of interest in the fore-part, and a falling-off of interest, or rather a logical descent to a point of rest, in the latter part. The first part of the phrase might be likened to the impulse of a thrown object, the latter part of the gradual, or gravitational, descent of this object to earth.

The performer must have a sense of the rise and fall clearly in mind as he plays; and he must have the technical command of the instrumental resources, whatever they are, to express the perception of his mind, so that it is readily understood by the auditor.

Different instruments have different means of effecting these results. The human voice is capable of many devices that serve to emphasize the stresses needed to establish and maintain rhythm; the bowed stringed instruments are next in having the greatest potentialities; the piano is capable of percussion, or dynamic variation, as well as durations, silences, crescendos and diminuendos; but the organ is capable only of using durations (time-values) and silences between tones. Other devices on this instrument are pre-existent or imaginary in the mind of the performer and listener, until we come to harmonic considerations. Moreover, every performer has (on any instrument) the ability to accelerate and retard the movement; this comes, however, under the general term "duration."

Pulse, meter and rhythm are terms which are often confused when speaking of their application to music, but they have different meanings and applications.

Pulse is the recurrence of beats in a regular manner, such as the ticking of a watch, or the human pulse, or the beating of the heart. There is no actual meter or rhythmic grouping in such a regular series of beats, but the mind, consciously or subconsciously, when listening to such pulses, divides the beats, and groups them into twos or threes, thus imagining a meter, and mentally creating such.

Meter is the perception of strong and weak beats alternating, or otherwise grouped. They may be loud and soft, long and short, to purvey the feeling of meter. But there must be a distinct sense that there is an important stress on some particular beat in relation to the other, or others, in order that we can actually group a series of two, or three, and sometimes four pulses, into a meter.

Rhythm involves both pulse and meter; it is more free than meter in that we can perceive and condone variations in grouping. The basic perception of rhythm is in a four-measure phrase, which corresponds roughly with the average breath-length which is comfortably possible in oral reading and in singing. As music was first of all vocal, this breath-length has long been established as a norm, and has been carried over into instrumental music as a normal and expected phrase-length.

Music of the Renaissance, Baroque, Classic and Romantic eras is primarily based on the four-measured phrase (speaking, of course, of Occidental music in these times). Early music, such as plainchant and that of the Medieval period, together with music of the "avant-garde" type of today, deviates from this constricting phrase-length as a matter of regular course. In the case of plainchant, this is because it is based primarily on prose-texts, is a sort of recitative, where the syllables and groupings of the text define and even dictate the musical rhythm, even in the melismatic passages. Also, it was more of an improvisational character as far as melody alone is concerned. Harmonic considerations were entirely absent, so that only rhythm and melody remained to be considered. Music of today eschews rhythmic order of the usual type for purposes of experimentation, and because of desired and untrammelled freedom of thought.

Rhythm is a constricting force in music; the thought of music is harnessed by it; similarly, in literature the thought is harnessed by the sense and demands of grammatical construction. Texts which contain so many syllables in a phrase that they cannot be decently and orderly put into a four-measure length are telescoped, hurried and combined by running two, three, or even four syllables into the duration of a single beat, and when there are too few syllables in the text, they are extended or repeated to fit the usual four-measure phrase.

On this basic conception of the four-measure phrase length, musicians have experimented with variations—by means of overlapping phrases, of extending them, or alternating four-measure phrase lengths with two-measure rhythmic and melodic echoes, even one-measure extensions now and then.

Three-measure phrases are used more freely in music of Slavic origin than we, who are more "western," have become accustomed to hear or appreciate; sometimes a folk-song in three-measure rhythm will sound restless and unsatisfactory to the ear which has become so thoroughly acclimated to the four-measure idiom. Even five-measure phrases are to be encountered somewhat regularly in music with a near-Eastern flavor.

Harmonic usage has to be considered in the rhythms of the music with which we are chiefly concerned. A dissonant chord or interval will carry a more weighty impression to the mind than a restful concord, and this thought is borne out in music of the late Baroque particularly, such as Bach's harmonizations of the German chorales, and the choruses of the Passions, where the dissonant chords carry the stress of the measure, and even of the phrase.

The dominant-seventh chord in the cadence invariably carries more stress than the ensuing tonic chord, the tonic 6/4 chord is here thought of as an extension or variation of the dominant-seventh harmony, and as being essentially dissonant). In the Romantic era, as in the earlier Polyphonic period, the balance between concord and discord was more evenly distributed, but in Wagner's music we find again the prominent use of the dissonance for rhythmic motion, and successions of such dissonances are much more freely used by him than any other composer up to his day, and contemporaries with him.

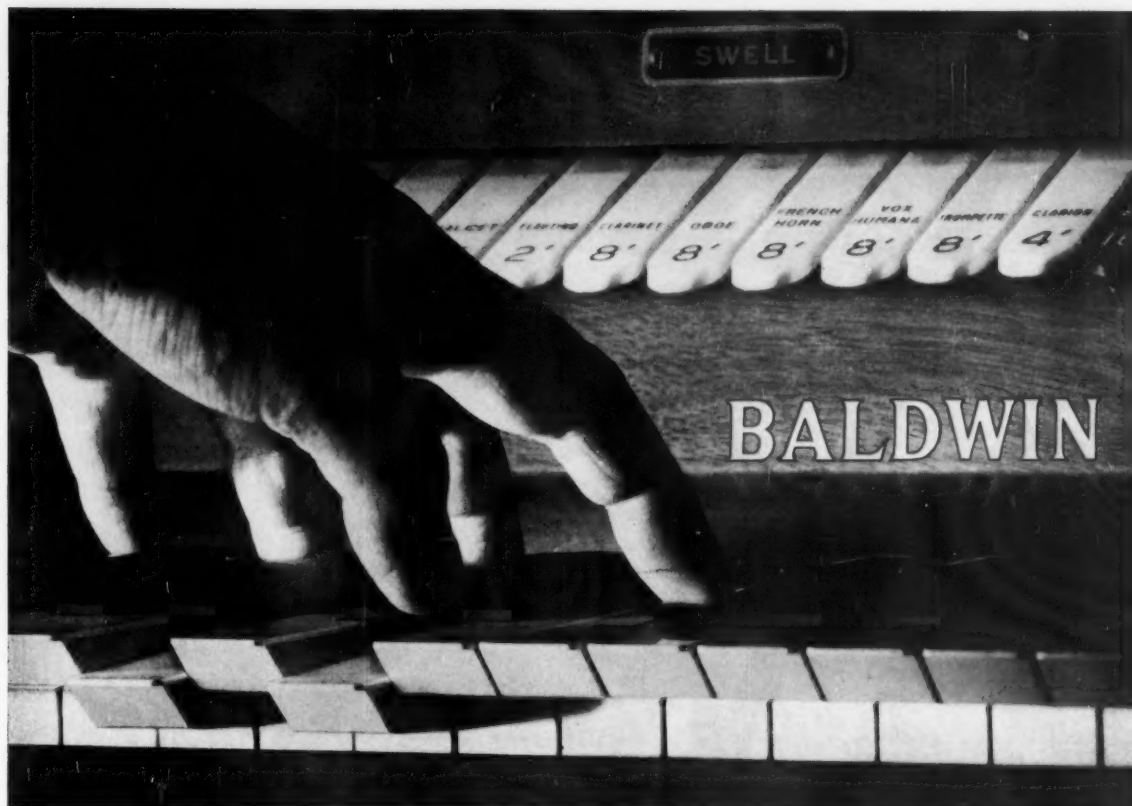
The milder the dissonant element, the more suave or flowing the music will be. So we can conclude that the prominent and unremitting use of the dissonant chords in music is essentially a dramatic device, more suitable to music of the theatre, or music of a descriptive nature, than to music with a reflective or calm import.

An element which must be considered in relation to rhythm in general, and harmonic rhythm in particular, is the duration of chord-lengths.

A triple-time composition may be based on a chord which occupies the first two pulses of the measure, followed by a chord of one-beat duration for the third pulse in the measure; or, as in the case of the classic Sarabande, a chord which fills the first beat of the measure is followed by one that endures for the second and third beats. Or, again, there might be a change of chordal idiom on each beat of the measure; or, the chord might even remain static for the entire measure, and change at alternate measures.

Where there is a change of chord on each beat in the measure the music is "slowed-up," acquiring usually a stateliness of character as compared with other triple-time forms. The Waltz and Scherzo, however, usually contain

(Continued on page 331)



ATTACK!

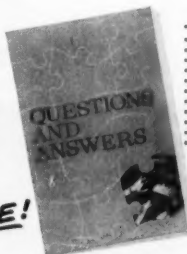
The attack is the "first impression" of a tone, and it is in this area that there has been one of the widest differences between pipe and electronic organs.

Until quite recently, it has not been possible for an organist to obtain both traditional organ attack and the sharper electronic type of attack in the same organ. In pipe organs, each pipe must fill with air before the tone can be heard, giving each tone a characteristic sound. Basic, unaltered electronic organ attack, on the other hand, is nerve-quick, with percussive effect.

Baldwin now combines these contrasting types

of attack in a single electronic organ by using two types of contacts in the key. Baldwin's patented gradual key contact gives a dynamic build-up to each individual tone for a pipe-like "blown" quality. An additional direct key contact provides percussive effects, such as the modern organ harp.

This is just one more example of the growing musical range of the Baldwin electronic organ. For greater knowledge of this important new factor in music, you are invited to write for Baldwin's new booklet, "Questions and Answers." A free copy awaits your request.



FREE!

The Baldwin Piano Company
Building G4, Cincinnati 2, Ohio
Send me a free copy of "Questions and Answers."

Name _____

Address _____

City _____ Zone _____ State _____

ALSO BUILT BY BALDWIN: THE ORGA-SONIC ORGAN: BALDWIN, HAMILTON AND ACROSONIC PIANOS



Really Modern
ALL ELECTRIC
Components
For All Makes Of Organs

If your organ is an example of the fine craftsmanship of America's organ builders, it represents an investment that would be difficult to replace.

You can both protect your investment and completely modernize your organ with Reisner All-Electric Action Equipment.

Consult your organ maintenance man* regarding complete modernization of your organ and be sure to insist on the superior workmanship found only in Reisner All-Electric Action Equipment.

Reisner — Modern and Progressive Manufacturers of Superior All-Electric Action Equipment for The Organ Industry.

*Organ builders and servicemen are urged to write for the new Reisner catalog.

THE W. H. Reisner MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

one chord for each measure, giving them a more sprightly character.

Harmonic accent of grouping is structural. Of itself, it will convey a rhythmic impression. Instead of relying on strong and weak beats, we group strong and weak chords, and relate them accordingly. Chord progressions are primarily cadential; that is, dissonance resolving to consonance. This is the principle of all chordal phrase construction. By Cadence, which is a subtle medium, and capable of great variety, we keep the music moving; in other words, we refresh the rhythm by undulations of various forms of relative dissonance merging into various forms of relative consonance.

An understanding of the principles of chord-duration present in a composition is of prime importance to the performer, and should also be to the intelligent listener. It is a basic factor in rhythmic playing; it should be understood by the performer by analysis. He needs to go through the piece as he learns it, or before actually playing at it, to understand the basic thought of the composer as regards chordal progressions, especially with respect to durations, before he presents it to an audience, or decides upon its proper interpretation. His rhythmic sense of the piece will be developed by such a process, his interpretation will gain in momentum, and the thought of the composer will be more readily conveyed to the auditor.

Repeated and varied designs, or figures, are another form of rhythmic establishment. These derive from the monotonic beat of the drum. Alone, as played on a drum, they are rhythms, usually of a simple nature, but in Eastern and aboriginal music they are frequently intricate and highly developed (witness the modern jazz drum solos). Combined with greater resources, they furnish regular patterns, and are favorite devices of composers of all schools.

It has been stated that rhythm has remained constant throughout the ages. So it has in a basic way, that is, in the alternation and combination of two- and three-beat units. But we have progressed from being satisfied with continuous repetitions of the same rhythm in a piece, and variety on top of this unity of pulse has developed until the structure of rhythm in a modern composition has endless variety. But, underlying it all is this basic binary and ternary feeling, so that we can say of almost any piece of music that the rhythmic pulse is either duple or triple.

Rhythm, as we conceive it today, includes the whole structure of a piece—its form as a whole, and the build-up of this considerable structure by means of smaller components. It begins with the simple form of two beats, a strong and a weak, upon which the whole piece is ultimately built. This two- and three-beat basis is the generating force which is repeated, varied and developed in great varieties of forms until it is expanded into first, the section, then the phrase, into the sentence, etc., until it ultimately becomes the basis for the whole structure.

The structural motive or unit (and a unit is composed not of one pulse but of at least two beats, which form a motive or pattern) underlies the rhythm throughout the piece, but like good poetry, good music does not slavishly repeat it "ad infinitum" without exposing it to variation and other subtle changes. A piece which does reiterate such a pattern without changing it is simply doggerel to our ears and intelligence, and only fit for the most untrained minds.

This may be compared to nursery-rhyme poetry, so-called; the only reason we may call it poetry is that it

rhymes at the ends of the lines, that is, there is an element of cadence at regular intervals. So, likewise music, we can only call it by that name, because it involves sounds, and the phrases are regular in length.

SUMMATION

First: We have the motive which consists of two or three pulses, with one of these stressed in some manner.

Second: We have the combination of several of these motives, literally or varied, into phrases of two or four-measure lengths.

Third: Such sections or phrases have also strong and weak impulses within themselves. The fore-part is usually that of ascent; the latter part is cadential, falling logically to rest upon some kind of a consonance.

Fourth: From this phrase, we proceed to other phrases of similar or contrasting nature, and sense that of two phrases one must bear a more important part in the scheme and interpretation of a composition than the other.

Fifth: This goes on throughout the whole composition, and we come to realize that somewhere in the piece there is a central climactic point or passage, towards which the piece has been progressing, and from which it falls to the end.

The concluding section of this article on Rhythm will appear in the November issue of TAO, and will be concerned with "Rhythm on the Organ" as well as a detailed discussion of rhythm in The Eight Short Preludes and Fugues of Johann Sebastian Bach.

SCIENCE OR LUCK?

Acousticians for New Philharmonic
Hall Are Keeping Fingers Crossed

Howard Taubman

The distinguished music critic of the New York Times, in his editorial in the music section of the Times of Sunday, May 11, makes significant comments which further show the dilemma which so many find themselves when considering the acoustic characteristics for the concert hall today. TAO is grateful for reprint permissions from the author and the newspaper.
The Editor

The Lincoln Center for the Performing Arts is a fascinating complex of problems and prospects. One could spend hours contemplating the magnitude of the money-raising challenge, the scope of the architectural possibilities, the meaning to urban renewal, the impact on the dislocated people and the opportunities for fresh artistic policies. **The question that needs as much prayerful attention as any is the one of acoustics.**

Don't think that the Lincoln Center planners are unaware of how central this question is to all their hopes. They know that their concert hall will replace Carnegie Hall, an auditorium that has always had good acoustics and that has seasoned and mellowed in the sixty-seven years since it was opened. They know that their opera house will replace a theatre that has provided reasonably satisfactory acoustics for seventy-five years. They may assume that when it comes to acoustics they will be held to strict accounting.

But what is there to worry about? Doesn't omniscient science stand ready to provide all the answers and to give absolute assurance that all will be well acoustically with the new theatres?

It isn't that easy. Modern science has learned a great

deal about the characteristics of sound vibrations in auditoriums. Its skill at calculating is formidable. It has all sorts of new building materials at its disposal. But it is wary about guaranteed predictions.

Reasons for Caution

There is reason for caution. For modern halls built with the advice of today's scientists have sometimes turned out to be less satisfactory than old ones reared up with very little advanced acoustical counsel. Scholars may have learned a lot about acoustics, but they know that they continue to deal with a subject **that is an art as well as an exact science.**

Consider the history of London's Festival Hall, which was built in time for the Festival of Britain in 1951. The engineers, architects and physicists spent months preparing for this assignment. They made countless tests and worked out recondite formulas. They spared no pains. What happened?

Festival Hall was far from perfect at the start and it is not yet right, though it has undergone modifications. When this listener heard some concerts in the first weeks of the hall's existence, the sound seemed almost dehumanized. If there were a hundred musicians on the stage the listener had the odd sensation of hearing not a fused ensemble but a vast number of individualized voices. Even the turning of a page of music asserted its right to be heard independently.

Uncanny Effect

The effect of acoustics of this sort was uncanny. Not only did an orchestra lose its sense of glorious cohesion but also the shortcomings of players whose work should be merged in the mass became painfully isolated. It is exceedingly rare, of course, to find a symphonic group in which all the members of all the choirs play with equal verve, color, tone and accuracy, but unless a section is badly out of balance one does not ordinarily hear the minute faults of one or two instrumentalists. At Festival Hall in 1951 the educated ear could pick out the weak players from a listening post located far back in the auditorium.

One of the key difficulties at Festival Hall was that **the reverberation time was too low.** Acoustical experts are convinced that reverberation time—the time it requires a reasonably loud sound to become inaudible—offers a vital clue to the mystery of acoustics. They believe that a reverberation time of 1.8 seconds produces the best results. At Festival Hall today, even after some changes, the figure stands at 1.5, and when there are standees in the auditorium the reverberation time drops to 1.4.

Were not the acoustical consultants of Festival Hall aware of the requirements of reverberation time? They were, alas, they were. It appears that at the eleventh hour a money-saving decision threw their figures out of focus. It was found by non-scientific authority that the cost of the hall was running too high, and it was decreed that the roof of the hall should be ten feet lower than originally planned. In recent months there has been pressure on the London City Council, builder and owner of the hall, to start rebuilding the roof and raise it ten feet.

Other Auditoriums

The Lincoln Center experts have studied the history and acoustics of Festival Hall just as they have analyzed a score of other auditoriums in the United States, Britain, Germany, the Netherlands, Switzerland, Finland, Denmark, Norway and Israel. They

have avoided places with freakish characteristics. They have found that in well-regarded halls the reverberation time is 1.8 or close to it. In Boston's Symphony Hall it is 1.8. In Carnegie Hall it is 1.7.

The variations in other places are wide. Some halls have reverberation times as low as 1.2 and others as high as 2.2. When the figure is low, **the acoustics are dry and tend to be dead.** When the figure is high, the sound becomes hazy and may give off an echo.

Harrison & Abramovitz, the architects responsible for the designing of the new concert hall and opera house, have been slow to commit themselves about the size of the buildings. Their first concern has been for acoustics. They have spent months studying this problem. They have had the cooperation of the acoustical consulting firm of Bolt, Beranek & Newman of Cambridge, Mass., which in turn has sought guidance from scientists here and abroad.

Safety Factor

The acoustical experts are confident that they can build a reverberation time of 1.8 into the concert hall. **But they and the architects are willing to learn from the experience of others.** As a safety factor they will provide the hall with a sizable air space between roof and ceiling and will contrive the ceiling so that it can be opened, raised or removed. Thus they will allow themselves a margin for maneuver in case the first results do not turn out as well as they hope.

Because the concert hall will go up first, the greatest immediate effort has been expended on its acoustics. But similar studies—and hopes—are involved in the future of the opera house, the chamber music hall and other edifices that will comprise the Lincoln Center of the Performing Arts.

The creators of the center know that they will not be able to please everyone. **A response to acoustics is a matter of individual taste.** Even group tastes change with time. The Center planners will be happy if they please cultivated, knowledgeable listeners. In the meantime, they will place their faith in science and, perhaps, like the rest of us, will hold their breath.

Note: The lines and sentences above in bold face type are those of TAO, not the author, and were used to emphasize certain remarks.

Mr. Taubman's excellent comments upon the attention being given to acoustics in the hall for the new home of the New York Philharmonic Orchestra should be considered by every person, whether or not he is interested in this particular project, or interested in the future of music, for that matter.

TAO believes one of the basic quandaries puzzling experts in the acoustics field today is the importance—one might almost say the validity—of the traditional in musical concept. In other words, should music halls—and churches—built today strive to retain listening environments for music as close to that with which listeners have become conditioned through past association?

This goes further than the listener—it includes the composer. If enclosed spaces for music in the future are to have vastly different acoustics environments, is it not logical to suppose that composers will write for these spaces, rather than to compose music which simply will not come off successfully in acoustical climates different from those of the past, to which we have become accustomed? And assuming all this, can this be considered an evidence of progress? This is but one factor being discussed with great concern by many persons responsible for the myriad impacts acoustics, as one item, will have on music of the future.

But to return to Mr. Taubman's editorial. He has stated what the effects of listening were in London's Festival Hall when it was first opened, that these ill effects are not yet by any means completely overcome. As he has written, one of the chief reasons why this Festival Hall has turned out poorly acoustically is the decision to alter the height of the ceiling. Let us hope and pray that such a decision will not be discovered in the Lincoln Center.

Mr. Taubman further stated that a reverberation time of 1.8 seconds "produces the best results," according to the experts. This perhaps may be true for the concert hall, the acoustical basis for which is not the same as for music in the church—again, if the traditional concept is to be retained. Acoustics text books explain this difference between acoustical ideals in concert halls and

churches, to some extent.

It is no news to church musicians that "when the figure is low, the acoustics are dry and tend to be dead." All too many churches are painful evidence to this characteristic, so ungrateful to best musical results. However, Mr. Taubman's statements that "when the figure is high, the sound becomes hazy and may give off an echo" needs a bit of explanation.

Sound may become hazy, if this word means that a 4 or 5 second, or higher, reverberation environment results in a certain amount of tonal diffusion—spaces in which the overlapping decay of sounds can create aural confusion. To a certain point, such overlapped sound is that which many people associate immediately with music-in-church, right or wrong. TAO would not contend that this would be the slightest acceptable for the concert hall. As for giving off echoes, this would be likely to result more from space and shape factors than a too high reverberation factor only.

There are many of us deeply concerned with the acoustic outcome of the new concert hall in the Lincoln Center for the Performing Arts; but we are equally concerned with the organ which is hoped will be installed there.

As the article in April TAO, "Art Serving Art," by Bertram Y. Kinzey, Jr. so clearly pointed up, no instrument, placed as in the artist's preliminary sketch accompanying this article, could be ideally effective.

Placement of an organ in a concert hall is equally important as in a church. That an organ, totally exposed, or totally or partially enclosed, must yet be architecturally within the walls of the room in which it is to be heard, is an accepted fact. In the artist's sketch, the organ may be assumed to have been so considered.

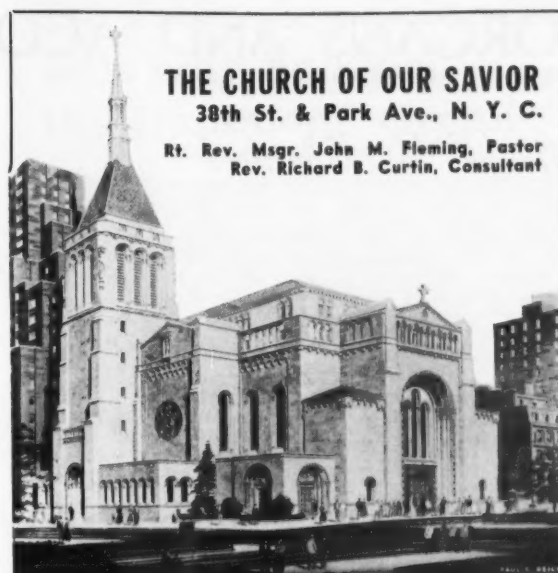
But this is but a part of the problem. Sound should, ideally, emanate from the same point of origin. In this sketch this would not be possible, for the organ is shown considerably to one side of the performance area. Organ and orchestra, performing together would not sound as one unit. Listeners would hear two sound elements, from two sound sources. The same would be true of a chorus "on stage" accompanied by the organ, for this accompaniment would be most difficult for the singers to hear, for the organist to balance, even though the console were in the middle of the singers. Such a balance might of course be effected if the conductor were to sit in the middle of the listening area, an operation workable, presumably, only in rehearsal. It is also a well known fact that the properties of an empty hall are different from a full hall, so actually this procedure is not really fool-proof.

What does all this mean? To TAO it means that the real basis for study, and design, is function. All possibilities of use must be considered in full before decisions are made. Some consider this solution of organ placement was found in the Palais de Chaillot in Paris. Here the whole organ is portable. Pipe ranks, stage-wide, roll forward from a permanent housing to the rear of the stage, to any desired point on the stage. Others feel that organ sound, coming so directly and at almost a literal ear level, to the listener, loses too much in what has been termed distance perspective.

Sound, in distance perspective, is a truly important factor in church music. How important it is for the concert hall is a moot point, and one to be decided by someone far better qualified than we.

No matter what the music room, however, or its purpose, the aura which surrounds music in an acoustic environment of adequate reverberation is an essential element and must be taken into full consideration. It is not logical to expect a concert hall audience to be thrilled by musical sound in a space in which the essential upper partials are not in proper balance with the remainder of the tonal spectrum. TAO will continue to hope that the architects responsible for the Lincoln Center concert hall, and all the other edifices for that matter, will continue to strive toward the highest ideals possible, and that they will seek out the advice of all persons who have the knowledge and ability to assist in this matter.

So much is at stake. Let us hope this new hall will not reflect the adverse auditory problems of numerous other contemporary concert halls. These faults can be avoided when purpose and function are considered realistically and completely. The Editor



THE CHURCH OF OUR SAVIOR 38th St. & Park Ave., N. Y. C.

Rt. Rev. Msgr. John M. Fleming, Pastor
Rev. Richard B. Curtin, Consultant

The New Möller Organ will be completed in Spring of 1959

GREAT ORGAN Unenclosed

Quintaten	16'	61 pipes
Principal	8'	61 pipes
Bordun	8'	61 pipes
Octave	8'	61 pipes
Waldflöte	4'	61 pipes
Furniture	IV Rks	244 pipes

SWELL ORGAN

Flute à Cheminee	16'	12 pipes
Flute à Cheminee	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Prestant	4'	61 pipes
Plein Jeu	V Rks	305 pipes
Cor Anglais	16'	61 pipes
Trompette	8'	61 pipes
Hautbois	4'	61 pipes
Tremulant		

CHOIR-POSITIV ORGAN

Gedeckt	8'	61 pipes
Dolcan	8'	61 pipes
Dolcan Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Prinzipal	2'	61 pipes
Sesquialtera	II Rks	122 pipes
Zimbel	II Rks	122 pipes
Tremulant		

PEDAL ORGAN

Sub Bass	16'	32 pipes
Quintaten	16'	from Great
Flute à Cheminee	16'	from Swell
Prinzipal	8'	32 pipes
Sub Bass	8'	12 pipes
Flute à Cheminee	8'	from Swell
Octave	4'	12 pipes
Koppelflöte	4'	32 pipes
Koppelflöte	2'	12 pipes
Trumpet	16'	32 pipes
Cor Anglais	16'	from Swell
Trumpet	8'	12 pipes
Cor Anglais	4'	from Swell

RENOWNED FOR PIPE ORGANS SINCE 1875



Member of the Associated Pipe Organ Builders of America

GIVE
THE UNITED WAY
to: UNITED FUNDS
COMMUNITY CHESTS

ORGANS AND ACOUSTICS

Joseph S. Whiteford

Mr. Whiteford, President and Tonal Director of the Aeolian-Skinner Organ Company, Inc., of Boston, has kindly granted TAO permission to bring to its readers the text of his lecture at the recent AGO convention in Houston, Texas about which staff writer Jack Fisher made comments in last month's issue.

As an old-fashioned organ builder, it seems familiar to me to be talking to you about the subject of reverberation, but very strange to be involving the subject of electronics.

That very word brings on various forms of apoplexy in my fraternity, but I assure you that a resort to vacuum tubes, resistors, transistors and all those strange devices, comes out of sheer desperation.

As you know, the organ builder and the organist are equally interested in the subject of reverberation because there is certainly no question that the acoustics in the building where music is performed is the major single determinant of the overall musical result. The effects on tempo and phrasing in organ are extremely critical, to say nothing of the sound of the instrument itself.

It certainly is a sad commentary on our country that so many of our buildings are extremely poor acoustically for ideal rendition of the great music of the church. We are dealing with great organ and choral literature which was conceived and composed and grew in generally stone buildings of great height and of monumental proportions. We are trying to perform it in buildings which have carpets, draperies, soft plaster, cushioned seats—buildings of low height, further complicated by organ chambers, divided choirs and miscellaneous obstructions to the natural creation of reverberant sound which is part and parcel of the music itself.

Despite valiant efforts on the part of a few informed editors and writers on the subject, I fear that modern economics will necessarily limit the size of buildings and blind adherence to traditions (which are generally Victorian traditions) will keep this problem with us for a long time. *Good sound must have space.* Even a building of solid marble with a low ratio of free air space to the number of persons in it will not be acoustically satisfactory.

Feeling that we will be faced with this problem, some of us have been interested to see whether the science of electronics might help overcome at least some of the damage

caused by the matters referred to above, and offer some retribution to science itself which since 1910 has relentlessly been engaged in stuffing artificial absorbent materials on every available surface of our churches and auditoria.

It's the old question as to whether it is prudent to fight fire with fire. Time will tell. At any rate, we started with the assumption that if one's eye perceives a certain spatial relationship in a building and acknowledges ostensibly hard structural materials forming the boundaries of a room, the ear should hear the natural result of the space and these materials.

Therefore, our objective in electronically creating more reverberation in a building is *not* to make it sound like the Cathedral of St. John the Divine in New York with nine seconds reverberation. This can, of course, be accomplished with sufficient equipment carrying out the time delay principles.

Our objective simply is to create as best we can the condition that would exist if the carpets were not there and if the other obstacles to natural reverberation (screens, beams and do-dads) were not there.

A building of these proportions, for instance, [Mr. Whiteford presented this lecture in Christ Church Cathedral, Houston, Texas] would naturally not have a long reverberation time because of the low volume of air per person. But as I feel you will see in the demonstration, the building as it stands does not have even sufficient reverberation for musical purposes.

OBERLIN CONSERVATORY of MUSIC

Oberlin, Ohio

A Department of Oberlin College

Members of the Organ Faculty

Fenner Douglass

Grigg Fountain

Leo Holden



THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

through its qualified members can best serve you and your church. Consult a member BEFORE plans for a new church or remodeling program are completed. Valuable and necessary information will be given without obligation.

MEMBERS

Builders

Aeolian-Skinner Co., Inc.
Boston 27, Mass.
Austin Organs, Inc.
Hartford 1, Conn.
Estey Organ Corporation
Brattleboro, Vt.
Hillgreen, Lane & Co.
Alliance, Ohio
Holtkamp Organs
Cleveland 9, Ohio
M. P. Möller, Inc.
Hagerstown, Md.
Chester A. Raymond
Princeton, N. J.
The Reuter Organ Co.
Lawrence, Kansas
Schantz Organ Co.
Orville, Ohio

Allied Manufacturers

J. C. Deagan, Inc.
Chicago, Ill.

Organ Supply Corp.
Erie, Pa.

Orgellectra, LaMarche Mfg. Co.
Chicago, Ill.

W. H. Reiser Mfg. Co.
Hagerstown, Md.

A. R. Schopp's Sons
Alliance, Ohio

Schulmerich Carillons, Inc.
Sellersville, Pa.

The Spencer Turbine Co.
Hartford 6, Conn.

Maintenance

Arthur J. Fellows
St. Paul, Minn.

Midwest Organ Service
Granite City, Ill.

William Redmond Organ Works
Dallas 1, Texas

F. C. Wichlac & Son
Chicago 34, Ill.

FREE BOOKLET

"The Creation of Organ Beauty and Tone"

A helpful guide when purchasing a new organ. Obtain a copy without obligation from

The American Organist
280 Broadway
Staten Island 10, N. Y.

What we have done electronically is simply to use the conventional computer or memory device technique and "remember" or record the sound of the organ and at carefully calculated instances play it back through specially designed speakers placed at critical points in the building. The mechanics of this get very technical and I will not bore you with those details. The proof of the pudding must eventually be in the music.

This installation is a temporary one designed to demonstrate principles rather than a finished product. The complete installation would imply more speakers (all at a low level so that the original sound from the organ would not be interfered with) and the speakers installed on the ceiling for best results. The voices of the choir would also be dealt with by the device in the finished product.

The program this afternoon will be played with the reverberation device on all of the time. However, I thought it might be interesting for you to hear excerpts from representative music, first playing the excerpts with the device on and immediately repeating the same music with the device off. This, I think, will show you clearly just what the organ and building are like alone against what the building, the organ, and the device do together.

Mr. Albert Russell will demonstrate this music for you. The phrasing will be the same in the comparative examples. First, let us consider the resources of the full organ in the first measures of the Mozart "Fantasy"—first with the device, then without it.

(Example No. 1)
(Example No. 1 A)

The second example is the "Dialogue for Mixtures" performed Monday by Robert Baker, showing the effect on the more transparent ensembles.

(Example No. 2)
(Example No. 2 A)

The coloration of individual voices of the organ is an extremely important function of reverberation and I think that this can be shown in using the same technique with the Purcell "Trumpet Voluntary." First, with the device and then immediately repeated without it.

(Example No. 3)
(Example No. 3 A)

The final example is designed to show the effect on the foundations of the organ as used in the first part of the "E Major Choral" of César Franck. First with and then without.

(Example 4)
(Example 4 A)

As new buildings are built the economic problem of allowing sufficient volume of air for natural reverberation is becoming more and more difficult and architects are thinking functionally in terms of seating people rather than functionally in terms of the music. The height of true Gothic or Renaissance is too expensive.

If this is to continue we hope that further development in the field of synthetic reverberation may offer a possible solution to musicians desiring to perform their music in an atmosphere the great masters might recognize.

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO. — Quakertown, Pa.

Dr. T. Stanley Skinner tells why he likes the Hammond Organ



Dr. T. Stanley Skinner is the well-known Musical Director and organist of The School of the Ozarks, the unusual school where young people "earn and learn." Here, for over fifty years, needy students have been inspired and helped to obtain an education. All students work in the school dairy, print shop, cannery, or elsewhere at least 16 hours a week.

Dr. Skinner is seen above at the Concert Model of the Hammond Organ in the new Williams Memorial Chapel of The School of the Ozarks. When asked to comment on the Hammond Organ, Dr. Skinner said:

"What to me is one of the significant assets of the Hammond Organ is the expressive quality of the softer combinations. Another is the Narthex or Echo Organ. Still another is the String effects obtainable from the Pedal combination with its 16, 8, 4, and 2 foot ranges. It is especially valuable as it enables the organist to play expressive solos with the feet."



Hammond's Harmonic Drawbars give you thousands of different tones... the orchestral voices of brasses, woodwinds, strings, and percussion instruments.

An Invitation... So that you may discover for yourself the vast tonal resources of the Hammond Organ, your Hammond Dealer invites you to come in and play the Concert Model. Won't you drop in some day soon?

Hammond Organ

... music's most glorious voice

Hammond Organ Company
4228 W. Diversey Avenue, Chicago 39, Illinois
Without obligation, please send me information about
the Hammond Organ and its Harmonic Drawbar System.

Name

Address

City Zone State

© 1958, HAMMOND ORGAN COMPANY 3

The "Imperial"

A MASTERPIECE OF EXCEPTIONAL BEAUTY & TONAL EXCELLENCE
THE MOST EXCITING ADVANCE IN THE DESIGN & CONSTRUCTION OF PIPE ORGANS FOR
CHURCHES, CHAPELS, SCHOOLS, ASSEMBLY HALLS, PUBLIC DINING ROOMS & HOMES



PRICE \$6900.00

CONSOLE:

AGO Dimensions & Standards
2 Manuals; 61 Note Compass
Pedals; 32 Note Compass
Artistic exterior design, modern type, stop key tablets; and
combination pistons
Size: 34" deep x 61" wide x 45" high

COMBINATION PISTONS

Controlled by patented Electro-Magnetic action with ball bearing
setters adjustable from stop tablets, moving Stop Tablets on and
off. No wind required in Console.

1-2-3 Affecting Great & Pedal Stops
1-2-3 Affecting Swell & Pedal Stops
1-2-3-4-5 Affecting Entire Organ
Cancellor, Great & Pedal Stops
Cancellor, Swell & Pedal Stops
Cancellor, Entire Organ

PEDAL MOVEMENTS

Balanced Crescendo Pedal—Balanced Expression Pedal

CASE:

Entire organ encased in artistic exterior designed case, completely
under expression.

Size: 47" deep x 106 1/4" wide x 91 1/2" high.

BLOWER:

Encased in case of similar design, completely sound-proofed.
1/2 H.P. Spencer 110/220 Volts, 60 cycles, single phase current,
1750 RPM.

20 Amp Rectifier
Size: 33 1/2" deep x 47 1/2" wide x 65" high

STONE CABINET:

Four speakers installed in matching cabinet of rigid construction,
insulated for high fidelity tone.

GREAT ORGAN

16' Lieblich Gedeckt	(Swell) (Tenor C)	49 notes
8' Diapason		61 pipes
8' Flute	(Swell)	61 notes
8' Viola	(Swell)	61 notes
8' Dulciana		61 pipes
4' Octave	(Ext. Diapason)	12 pipes
4' Dulcet	(Ext. Dulciana)	12 pipes
2-2/3' Twelfth	(Ext. Octave)	7 pipes
2' Fifteenth	(Ext. Octave)	5 pipes
III Mixture	(12-15-19) (Diapason)	183 notes

SWELL ORGAN

8' Diapason	(Great)	61 notes
8' Gedeckt		61 pipes
8' Viola		61 pipes
4' Principal	(Great)	61 notes
4' Flute d'Amour	(Ext. Gedeckt)	12 pipes
4' Violina	(Ext. Viola)	12 pipes
2-2/3' Nasard	(Ext. Gedeckt)	7 pipes
2' Flautino	(Ext. Gedeckt)	5 pipes
8' Orchestral Oboe	(Combination)	61 notes

PEDAL ORGAN

16' Diapason	(electronic)	32 notes
16' Violone	(electronic)	32 notes
16' Bourdon	(electronic)	32 notes
16' Lieblich Bourdon	(electronic)	32 notes
8' Octave	(from Pipes in Great)	32 notes
8' Flute	(from Pipes in Swell)	32 notes
8' Viola	(from Pipes in Swell)	32 notes
8' Dulciana	(from Pipes in Great)	32 notes
4' Octave	(from Pipes in Great)	32 notes
2' Doublette	(from Pipes in Great)	32 notes
16' Trompette	(electronic)	32 notes

The Kilgen Organ Company

4632 West Florissant Ave., St. Louis, Missouri

153 West 57 Street, New York City, N. Y.

BUILDERS OF FINE PIPE ORGANS SINCE 1851

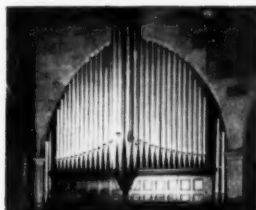


RICHARD J. PIPER

Austin Organs, Inc. announces the appointment of Richard J. Piper to Vice President. Mr. Piper first started his organ building career as an apprentice in the reed voicing department of Henry Willis & Sons, London, where he came under the direct tutelage of Henry Willis, III.

At an early age he became head flue voicer and tonal finisher, a capacity in which he served for many years, and was associated with the tonal work of many of the famous Willis cathedral organs, among which are St. Paul's Cathedral, London; Liverpool Cathedral and Canterbury Cathedral. He is a founder member of The Institute of Musical Technology and The Incorporated Society of Organ Builders.

Mr. Piper joined the Austin organization in 1949 and was appointed Tonal Director in 1952. With this new appointment he now becomes Vice President and Tonal Director.



Casavant organ, Chicago, Ill.

ORGAN BUILDING PIONEERS

While the Casavants first used electro-pneumatic action in 1890, it was not until the invention of pouch and valve pneumatics in 1895 that the sliderless organ chests replaced the old style slide chests. The pioneer invention of Samuel Casavant, with little change down through the years now provides a standard from which the majority of the world's great organs are built.

Casavant Frères

Designers and Builders of **LIMITED**
Organs and Church Furniture

ST. HYACINTHE, P. Q. CANADA

A New Collection

For your Christmas program planning

CAROLS OF CHRISTMAS

FROM MANY LANDS



Carols Arranged for

Solo

Duet

Ensemble

or

Group Singing

35 carols—including the favorites and the more unusual carols from various countries—original carols and arrangements by outstanding contemporary composers. Colorfully illustrated, full color cover.

\$1.50

Newest Anthems for Mixed Voices

1199 While Shepherds Watched, Kullak-Moschetti	.18
1200 Give Ear to My Words, O Lord, Paul Fetler	.20
1206 O Jesu, Blessed Lord, G. Winston Cassler	.25
1207 Christmas Praise, Healey Willan (may be sung in unison)	.16
1210 Praise the Lord, His Glories Show, Leland B. Sateren	.16
1211 My Heart Is Longing to Praise My Savior (Norwegian Folktune), arr. Sateren	.18
1212 God's Son Has Made Me Free Grieg-Overby (simplified)	.16
1213 O God, Our Help in Ages Past, Croft-Christiansen	.18
1218 Christ, the Sure Foundation (Swedish Melody), arr. Sateren	.16
1219 O Brother Man, G. Winston Cassler	.20
1220 The Beginning of Wisdom, Austin C. Lovelace	.18
1221 Eternal Light, Krieger-Raphael	.20
504 Midnight, Sleeping Bethlehem (Chinese Carol), arr. Paul Christiansen	.20
505 Furry Day Carol, (Cornish Tune), arr. Cassler	.20
Three Motets, Knut Nystedt:	
1215 Thus Saith the Lord	.18
1216 Peace I Leave With You	.18
1217 I Will Praise Thee, O Lord	.20

Write for complete music catalog — Dept. A

AUGSBURG PUBLISHING HOUSE

Minneapolis 15, Minnesota

Editorially Yours

Dominant Seventh-itis

or

How to Emasculate Music

in One Easy Lesson

The untrained, unlettered — and also the don't-give-a-hoot church organists are certainly easy to spot. It makes no difference whether the church or the organ be large or small, in hamlet or in city. The mistakes are as obvious—and painful—in one as the other.

As this column has recited before, we are inclined to forgive those faithful souls who are organists through accident or emergency, who unwittingly err without realizing it.

Theoretically, of course, those may have a point who argue that no matter what the circumstance, any job should be done right and as well as possible. In this case, if any person assumes the duty of church organist, he—or she—likewise assumes the obligation of **knowing what he is doing, and why.** Those who so argue do have a point, but we maintain that here too justice must be tempered with mercy.

The don't-give-a-hoot boys and girls we have no time for nor mercy on. They are beneath recognition and should be hounded out of their jobs without delay. Services they participate in are an insult to God. Since we continue to believe that the church service cannot be other than a proper means of worshiping God, nothing less than best may be permitted. Period.

Many of us have a duty to help the untutored church musicians to recognize the unwitting errors of their ways. One of the most immediately noticed errors which these organists—and many presumably well trained musicians with a considerable background in experience, as well—make is the utter defeat of virility they foist on unsuspecting congregations in hymn-tune and anthem accompaniment primarily, and voluntary playing, secondarily.

The insidiously lacrymose insinuations of the dominant seventh chord in organ playing

may be considered in the department of insult to God. Why?

Take hymn tunes. Most tunes, thank heaven, have strength built in by the composer. Except for those essentially weak tunes (unfortunately so often favorites, too), hymn settings are usually straightforward four-part harmony without the enervating, debilitating components of such devices as the dominant seventh chord and certain types of chromaticism.

We do not damn the dominant seventh chord as non-usable. The point here is that, like all else, the dominant seventh has its place. Hymn tunes are not included, generally, unless you belong to the lunatic fringe, have a passion for "gospel" (?) hymns, or perhaps are an insufferably sentimental ass.

The German chorale as hymn tune suffers gruesomely with the insinuation of dominant seventh chords where they have not been designed. Most other hymn tunes suffer likewise when any organist imposes this device upon the diatonic strength of any well written tune.

Organists are equally guilty of superimposing the dominant seventh into anthem accompaniments, and into opening middle and closing voluntaries. We assume it is not necessary to list composers of anthems and organ music, whose writings are made insufferable and ludicrous by the untoward "addition" of the dominant seventh where it was not intended.

Why do organists do this?

Firstly, as we have stated above, either because they do not know any better, or do not care how they mess up the musical scene. Many times such action may, of course, be pure carelessness.

One of the basic reasons why the dominant seventh device should be held in strict discipline is that it is for educated musicians at least, a secular device, largely,



BUILDERS OF ORGANS SINCE 1898

Hillgreen, Lane and Co.
ALLIANCE, OHIO

Your inquiry is invited . . . }

Represented by
WM. D. MANLEY
ATLANTA, GA.

J. ALEX KOELLEIN
NASHVILLE, TENN.
JOHN McCLELLAN
WICHITA, KAN.

WM. N. REID
SANTA CLARA, CAL.
D. BYRON ARNESON
MINNEAPOLIS, MINN.

therefore not suitable for the worship of God. Again, we remind you, we do not imply that the dominant seventh must be eliminated from all use in worship. There are numerous places where it is legitimate and acceptable, but for heaven's sake let's recognize those places and limit ourselves accordingly.

A moment ago we mentioned the word secular. Worshipers, consciously or not, relate the dominant seventh and most chromatic-based music with music on radio and TV, in the dance hall, night club and theatre. We believe God deserves better than for church organists to foist, purposely or not, something essentially so third rate in point of suitability within the structure of worship.

Organists—take stock of yourselves. Are you guilty? If so, corrections are really quite simple. In hymn tunes, play the notes that are present, without making your own additions. It may be assumed that most hymntune writers were a shade smarter than you.

There are of course times when hymntune harmonic structures can be added to, can be varied, can be played in a number of ways. But these are specialized things, not to be considered for average playing in a church service. Magnificent settings, like those published as written by T. Tertius Noble and several others we could mention, are wholly acceptable and should be used in their rightful place.

The same goes for the composers of anthems and organ solo music. If dominant seventh chords and chromatic lines are present, that's one thing (just what, frequently, we shan't say, however); but there is seldom the slightest need or excuse for you to dream up your own "editions" in anthem accompaniments and organ solo interpretations. To try to "improve" on a good composer is insulting to him and degrading to yourself. If a composer doesn't write first class music, don't use it. Quite simple, isn't it?

The only hardship involved here, as we see it, is the discipline upon yourself—but that is part of your job, assuming you have the slightest inkling of what being an honest, sincere and thorough church musician means. If by chance you do not know why you are a church organist, there is literature available which may be startling as it unfolds your prerequisites, duties and responsibilities.

We have expostulated before in this department on our pet peeves. You may look forward to more of the same as time goes on. Like spinach and vitamin pills, we think this sort of thing is good for you. If you don't happen to like spinach and vitamin pills, that's just too bad.

Even in church music the educational diet has to be complete. Energizers should rather overbalance tranquilizers, we think. In this case, energizers are the strength by whatever method such is acquired. You infuse character and strength into the music you play.

The tranquilizers—the providers of pernicious anemia—are any devices which weaken, which secularize, which degrade music to be heard in worship. Anyone for a dominant seventh lollipop?



TO CELEBRATE THE MARVEL OF CHRISTMAS WITH MUSIC

RICORDI OFFERS:

LAUD TO THE NATIVITY

(Lauda per la Natività del Signore)

by Ottorino Respighi

for Soloists, Mixed Chorus and 7 Instruments

A tender and affectionate account of the Nativity by the famed medieval hymnologist, Jacopone da Todì, in a newly published English version by

Harold Heiberg

Piano-Vocal Score 1.50

4 MOTETS FOR CHRISTMASTIDE

(4 Motets pour le Temps de Noël)

by Francis Poulenc

for Mixed Chorus a cappella

This French contemporary master fills a magnificent choral canvas with the wonder-inspiring story of the Birth of Christ. Published separately:

- I. O Magnum Mysterium25
- II. Quem Vidistis Pastores Dicite25
- III. Videntes Stellam25
- IV. Hodie Christus Natus Est25

(Latin only)

GLORIA

by Antonio Vivaldi

(Elaboration by Alfredo Casella)

for Solo Voices, Mixed Chorus and Orchestra

This already established favorite of choruses throughout the nation now appears in a fine, singable English version by

Joseph Machlis

Piano-Vocal Score 1.50

A CHRISTMAS CANTATA

(Une Cantate de Noël)

by Arthur Honegger

for Baritone Solo, Children's Chorus, Mixed Chorus, Organ and Orchestra.

The illustrious Swiss-French contemporary composer has, in this instance, fashioned a work of noble proportions. It is provided with English, French and German texts.

- Piano-Vocal Score 7.00
- Women's Chorus Parts75
- Men's Chorus Parts75

Single copies of any of the above may be had for perusal by writing to:

G. RICORDI & CO.

(Sole Selling Agents for Editions Salabert in U.S.A. & Canada)

G. RICORDI & CO. G. RICORDI & CO. (CANADA) LTD.
16 West 61st Street 380 Victoria Street
New York, N. Y. Toronto, Canada

The Rebuilt Organs in The First Congregational Church Boulder, Colorado

Everett J. Hilty

Dr. Hilty is Head of the Organ and Church Music Departments at the University of Colorado, Boulder, and organist and director of music in The First Congregational Church. TAO is grateful to the author for his contribution which sets forth clearly the reasons behind this rebuilt instrument for worship.

Almost every English cathedral has pipe work which goes back to Father Smith, Renatus Harris, Snetzler or others. On the Continent even in the period of high baroque, organ builders such as Arp Schnitger rebuilt organs already in existence, rather than throw out all the old and start anew. In the United States there are still old organs which could be rebuilt into fine musical instruments IF, and it is a big IF, a good tonal man plus a craftsman builder are available to do the work.

Our church had a 1916 2-manual tubular pneumatic Estey of 15 stops. I had the ensemble brightened over ten years ago by adding an Octave, Grave Mixture, and Gemshorn on the Great, and a Nazard on the Swell. These pipes were purchased from the Organ Supply Corporation and tonally regulated to blend in with the remaining Estey pipework. A few years ago Colorado College in Colorado Springs offered the church an old 3-manual Hutchings

organ as a gift. The instrument had not been played for 30 years but examination revealed some fine pipework along with chests, reservoirs, etc. in good condition.

Should we accept the gift and spend the money to have it dismantled, brought to Boulder and stored, in anticipation of eventually raising enough money to electrify and combine the two organs into a modernized instrument? Our confidence in the ability of the organ firm of Fred Meunier and Associates of Denver to do the necessary mechanical work was based on 20 years observation. The recent addition of Mr. Hugh Turpin to the firm convinced me that we would be in safe hands for such a venture.

Mr. Turpin, a skilled voicer from England, had already proven his ability by converting an anemic Dulciana on one of our University practice organs into an effective small-scaled Geigen, as well as a sickly Oboe into a small bright Trumpet.

Having a 3-manual gift organ stored in town was probably the incentive which brought forth the welcome news that a large pledge in the current building fund drive was earmarked for rebuilding the organ (the pledge was from a choir member!). With a definite amount allocated to the organ fund we had to keep our rebuilding plans within a set financial limit. The first draft of the specifications was based upon revoicing the available pipework, replacing with new where necessary. The ideal rebuild came to \$6000 more than money avail-

All at once Everyone seems to be using the new **FLOR PEETERS LITTLE ORGAN BOOK**

Instruction Book for Beginners with graded exercises on well known hymn tunes.

(First thousand sold in six months)

McLAUGHLIN & REILLY CO.
252 Huntington Ave., Boston 15, Mass.

See also the new collection "Processiones Liturgicae", favorite program pieces under one cover. Compiled by Theodore N. Marier

THE FIRST INTERNATIONAL CONGRESS OF ORGANISTS LONDON 1957

THE COMPLETE DOCUMENTARY OF A
HISTORY-MAKING EVENT ON HIGH
FIDELITY LONG PLAYING RECORDS

- VOL. I Marilyn Mason—Gerald Bales
- VOL. II Robert Baker—C. H. Trevor
- VOL. III Harold Darke—St. John's College
Choir—Westminster Cath. Choir
- VOL. IV Ralph Downes—Gordon Jeffery—
Francis Jackson
- VOL. V Lady (Susi) Jeans—W. John Dyer—
John Dykes Bower
- VOL. VI John Huston—David Craighead

MIRROSONIC RECORDS, LTD.
513 East 84th Street
New York 28, N. Y.

Please Send Me: SINGLE VOLUMESAt \$7.95 ea.
THE COMPLETE SET ☐At \$42.75
ADD 3% SALES TAX IF YOU LIVE IN N. Y. C. AREA
POSTAGE PREPAID — DUTY FREE IN CANADA
NAME.....
ADDRESS.....
CITY.....ZONE.....STATE.....

able. This included 14 new sets of pipes and a 3-manual drawknob console.

A 3-manual Kimball theater console in good condition was available from a Denver theater and we decided that pipework was more important than tradition (someone might give us a new console later). We saved \$3600 by accepting the reconditioned horseshoe console.

Elimination of a few other items including a Swell Mixture was a disappointment. In order to save space we will not include the stoplist of the old organs, referring to them as we discuss each stop in the "new" organ. In the words of Mr. Turpin "so many types of pipes and wind pressures had, of necessity, to be incorporated that a broad-minded attitude was needed in the tonal approach."

Our aim was an ensemble organ with clarity. The baroque influence was to be incorporated and beauty of tone must be a deciding factor. We did not want a fat, muddy organ but neither did we want a thin, bright-toned instrument which is tiring to the ear. Our first purpose was to create an instrument designed to lead in worship as well as play music from all schools in an authoritative manner. We believe we have accomplished this. The stoplist follows.



Looking towards the enclosed Swell division. Directly beneath is shown a side door opening into the chapel. This division plays into the chapel as well. Plumbing has since been masked and the lighting changed.

GREAT
Gemshorn, 16 ft. (Pedal)
PRINCIPAL 8 ft.
Gemshorn, 8 ft.
WOOD FLUTE, 8 ft.
OCTAVE, 4 ft.
TRAVERSE FLUTE, 4 ft.
TWELFTH, 2 2/3 ft.
FIFTEENTH, 2 ft.
Posaune, 8 ft. (Pedal)
ANTIPHONAL (floating)
DIAPASON, 8 ft.
STOPPED FLUTE, 8 ft.
SALICIONAL, 8 ft.
VOIX CELESTE, 8 ft.
FUGARA, 4 ft.
FLUTE, 4 ft.
NAZARD, 2 2/3 ft.
PICCOLO, 2 ft.
MIXTURE, 3 ranks
CORNOPEAN, 8 ft.
(PEDAL)
GEDECKT, 16 ft.
Gedeckt, 8 ft.
SWELL
DIAPASON, 8 ft.
GEDECKT, 8 ft.
SALICIONAL, 8 ft.
VOIX CELESTE, 8 ft.
PRINCIPAL, 4 ft.

HONEYWILL of London for leathers of quality

Tan pneumatic splits

Bellows, Gussets
Pallers, Bedding,
Full strains
White pneumatic splits
Half strains,
Pneumatic Lambs

C. G. HONEYWILL LTD.

22A, Foubert's Place, Regent Street
London W.1. England. Telephone: REGent 2440
Telegrams: Skinleatha, London.

GRAY-NOVELLO

A New Christmas Cantata for Youth Choir!

THE CHILD OF HEAVEN

BY

DAVID H. WILLIAMS

For Voices in Unison with an optional second part. There is a Reader's part which is also optional. Time of performance: 20 minutes.

- I Organ Prelude
- II O Come Little Children
- III Silent Night
- IV The Shepherds had an Angel
- V Noel
- VI As with Gladness Men of Old

Price 75¢

THE H. W. GRAY CO., Inc.

Agents for NOVELLO & Co., LTD.
159 East 48th St. New York 17, N. Y.

GRAY-NOVELLO

FLUTE D'AMOUR, 4 ft.
TWELFTH, 2 2/3 ft.
FIFTEENTH, 2 ft.
TRUMPET, 8 ft.

CHOIR
GEIGEN, 8 ft.
BOURDON, 8 ft.
DOLCE, 8 ft.
UNDA MARIS, 8 ft.
TRUMPET, 8 ft.
CLARINET, 4 ft.
Posaune, 8 ft. (Pedal)
POSITIV (floating)
KOPPEL FLUTE, 4 ft.
NASAT, 2 2/3 ft.
BLOCK FLUTE, 2 ft.
TERZ, 1 3/5 ft.
PEDAL
DIAPASON, 16 ft.
BOURDON, 16 ft.

GEMSHORN, 16 ft.
GEDECKT, 16 ft.
Gedeckt, 10 2/3 ft.
PRINCIPAL, 8 ft.
Gedeckt, 8 ft.
Bourdon, 8 ft.
Gedeckt, 5 1/3 ft.
Principal, 4 ft.
Bourdon, 4 ft.
Gemshorn, 4 ft.
Gemshorn, 2 2/3 ft.
Gemshorn, 2 ft.
POSAUNE, 16 ft.
Posaune, 8 ft.
Posaune, 4 ft.

COUPLERS: All divisions to Pedal 8 and 4; to Great 16, 8 and 4, plus Choir to Great 2 2/3. Swell sub and super plus Choir to Swell 16, 8, 4 and 2 2/3; Great to Choir 8 and 4; Positiv to all manuals plus 16 to Great; Antiphonal to all manuals plus 16, 8 and 4 to Great.

Schlicker Organ Co., Inc.

1530 Military Road

Buffalo 17, New York

WESTMINSTER CHOIR COLLEGE

William F. MacCalmont
President

John Finley Williamson
President Emeritus

Alexander McCurdy
Head, Organ Dept.

Princeton, New Jersey



**CATHARINE
MORGAN**

F.A.G.O., F.W.C.C.
Ph.D in Musicology

Concert Organist

104 HARE BUILDING
University of Pennsylvania, Phila.
HAWS METHODIST CHURCH
Norristown, Pennsylvania



Looking towards the enclosed Choir and Pedal divisions.

The Swell division is the original Estey. Pressure was reduced from 8 to 4 1/2 inches. The Salicional and Voix Celeste are small scale and were wiry in tone. The slotting was widened and brought

nearer the top, making the tone more smooth and refined, although ideally too quiet. The 8' Diapason was leathered to treble C. Leathering was removed and bowed lips straightened making more resistance for the note to start, thus developing more harmonics. The result is a fairly bright solid tone. The lips of the Octave, Twelfth and Fifteenth (the latter formerly the Grave Mixture) were sharpened to induce brightness. The Trumpet is new pipework of considerable snap, but not too tearing.

The Choir organ is from the Hutchings. Wind pressure is 4 inches. The Bourdon is an old Möller Doppel Flute. One mouth was closed, the top lip of the remaining mouth was sharpened and nicking was eliminated, resulting in a bright, bubbly color. The Unda Maris was the Estey Dulciana with Haskell bass, drawn separately and revoiced to marry the almost bland Dolce, creating a restful celeste. The Trumpet is the Hutchings Oboe. The tongue was lengthened and resonators shortened. The 4' Clarinet (a beautiful untampered Hutchings color) sits on this "almost Trompette" for a small chorus.

The Positiv and Great unenclosed Diapason chorus, all new pipework except the bottom octave of the Principal, which is from the Hutchings Double Diapason, was on 3 1/4" wind pressure. In my opinion the voicing was too brilliant for flexibility and beauty of tone so wind pressure was reduced to 2 7/8 inches and all pipes were tonally regulated down-

THE AMERICAN ORGANIST

ward.

Mr. Turpin had thought that the lack of a mixture would require more brightness, but the acoustics of the church make the organ bloom so perfectly that undue brilliance is not needed. There certainly is no need to use any 4' couplers to obtain an "organo pleno" on this instrument! The Great Principal has a feathery edge and a quiet beauty which is not tiring (probably closer to a Schnitger Principal than one hears in most contemporary organs today). The Great 8' and 4' Flutes are in a swell box on a separate chest unaffected by the Swell tremolo. Nicking was eliminated and holes were bored near the top of the pipes in the first octave and a half of the 8' to thin out the fundamental tone. Although this treatment brightened the tone, there is no chuff because of the high cut up.

The Positiv was scaled and voiced to obtain breadth of tone and color and has a feeling of power greater than is actually there. Pipes have large scales at the bottom and taper to the top. The tone is flutey with a Diapason edge. The scaling was designed by Mr. Turpin and the pipes were acquired from Schopp. The Koppel Flute has just enough chuff to be effective without being distressing. The whole division floats and is equally successful with any of the stops of the other divisions. Full Positiv on either the Choir Bourdon or the Geigen results in a Cornet which sounds clean and incisive from the bottom to the top of the keyboard, yet individual stops can be used in combination at will for piquant color effects. The whole division also couples to Pedal for an independent or solo effect.

The Pedal reed unit is new pipework. It has a robust tone and the bottom octave has an effective rattle which makes a significant contribution to the full organ. It is playable on the Choir unaffected by couplers, thus mak-

ing the choir usable as a sort of solo manual. This freedom of the Posaune on the Choir has proved its usefulness over and over again and I heartily recommend such flexibility to those designing organs of moderate size.

On the Great, it is affected by couplers. This unit and the Pedal Principal are on 5 1/3 inches wind pressure. The Gemshorn unit bottom octave is from the Estey Pedal Violone (Haskell basses), the remaining pipes from Organ Supply Corporation (original addition to Estey). This unit is in a separate chamber with separate expression and is playable on the Great at 16' and 8'. The Diapason is on 3 inches and the Bourdon on 4 inches wind pressure.

The Antiphonal organ is mostly the original Hutchings Swell. Revoicing was done much as described heretofore. The Stopped Flute top octave was open. Bungs were placed in the pipes eliminating a break in tone color. Nicking was filled in the wood pipes. The Mixture was a Dolce Concert, and speech was altered for slow attack to induce harmonics. A previously loose, flutey tone thus became a bright Mixture effectively capping the Antiphonal full chorus. The Antiphonal, Choir, and Gemshorn unit are all under 4 inches pressure. A portable one-manual console plays the Antiphonal, or unplugs and plays the main Swell division which has tonal openings into the chapel beneath (see pictures).

When one uses a second-hand console strange things may result. The 2 2/3-foot couplers are more useful than one might imagine, both for solo and ensemble. Likewise the Choir to Swell 8' and 4'. The plethora of couplers provides utmost flexibility in combining voices; for example, the Choir Dolce to Swell 4' to brighten the soft strings.

amp

LIBER ORGANI

A collection of ancient liturgical organ music.

Edited by Ernst Kaller, Hans Klotz & Gregor Klaus.

\$2.00 each, except as noted.

- Vol. 1 & 2:Early French Organ Masters
- Vol. 3:Early Spanish Organ Masters 2.25
- Vol. 4:Early Italian Organ Masters
- Vol. 5:Toccatas of the 17th & 18th Centuries
- Vol. 6 & 7:Early German Organ Masters
- Vol. 8:Gothic Organ Masters
- Vol. 9:South German Organ Masters — Johannes Speth: 10 Toccatas

Send for AMP's new catalog of Music for the Organ

ASSOCIATED MUSIC PUBLISHERS

A SUBSIDIARY OF BROADCAST MUSIC, INC.

Representing: Bote & Bock • Breitkopf & Haertel • Dabinger • Enoch • Eschig • France Music
 • Kahnt • Leuckart • Nagel • Oesterreichischer Bundesverlag • Philharmonia Pocket Scores
 • Schoff • Simrock • Sonzogno • Suvini Zerboni • Union Musical Espanola • Universal Edition
 Distributing: BMI • BMI-Canada • Schroeder & Gunther

ONE WEST FORTY-SEVENTH STREET

NEW YORK 36, N. Y.

amp

The Greatest Discovery In Musical History!

— ACTUAL RECORDINGS
OF PIPE ORGAN PLAYING
BY

LYNWOOD

FARNAM

#UF-1 Volume 1: Toccata on "O Filii et Filiae," Farnam; "In Summer," Stebbins; Scherzo, 4th Symphony, Widor; "Within A Chinese Garden," Stoughton; "Riposo," Rheinberger; "Lied," Vierne.

#UF-2 Volume 2: Meditation and Intermezzo, 1st Symphony, Widor; "Minaetto Antico e Musetta," Yon; Trio from Christmas Oratorio, Saint-Saens; "Paul Receives His Sight," Mallory; Legend in E flat minor, Faulkes; Allegretto in A, Merkel.

#UF-3 Volume 3: Allegro Vivace, Vierne; "Adorn Thyself, Dear Soul," and "Thou Will I Love," Karg-Elert; "L'Organo Primitivo," Yon; "Prayer I," F major, Gullmunt; "Vieille Chanson," D'Evey; Allegro from 5th Symphony, Widor.

EUGENE

GIGOUT

#UF-4 Volume 1: "Grand Choeur Dialogue," Gigout; "Prière," Lehmens; "Etude," Op. 56 No. 5, Schumann; Toccata, Gigout; "Cantilene," Gigout; "March des Rogations," Gigout; "Andante son Moto," Boely; "Fantaisie," Lemmens.

#UF-5 Volume 2: Scherzo from Concert Symphony, Gigout; "Sarabande," Lemmens; "Minuetto," Gigout; "Andantino," Chauvet Dubois; "Communion," Gigout; "Communion, in B flat," Beellman; "Grand Choeur," Chauvet.

MAX

REGER

#UF-6 Volume 1: "Ave Maria," "Canzone," "Romance," "Basso Ostinato," "Melodia." All composed and played by Max Reger.

These magnificent performances are from the Welte Master Pipe Organ Roll Library. These rolls, actually preserving the original performances, completely control a special 23 rank pipe organ. On these recordings you will hear reproduced the exact details of these great artists' playing.

A NEW RECORDING TECHNIQUE ON

Ultra fidelity Recordings

12" Long Play Record	4.95	6 for 26.95
12" Stereophonic Disc	6.95	6 for 37.50
7 1/2" Stereophonic Tape	12.95	6 for 69.95

All Items Postpaid, Checks or Money Orders.
25% Deposit on C.O.D.'s; California residents add 4% tax.
(If your state collects a sales tax, please add it to your order)

Fulton Productions, Inc.

Post Office Box 980

Tulare, California

Pistons are set by recorder board. Lack of generals is the biggest headache, so four pistons have been wired to cause all of the manual and pedal pistons of the same number to trip simultaneously, thus serving as piston couplers (generals). Great and Choir pistons control seven Pedal pistons by double touch, a useful device.



The portable console which plays either the chapel or antiphonal division.

How does one set up a crescendo pedal? With 18 stages each with four contacts we set up for ours as follows:

STAGES	PEDAL	CHOIR	GREAT	SWELL	POSITIV	ANTIPHONAL
1	16' Gedeckt	8' Dolce	Choir 8'	8' Gedeckt		
2	Choir 8'	Swell 8'	Sw. 8' Ch8'			
3	16' Geds.	Choir 4'	8' Geds.			
4	8' Geds.		8' Flute			
5	Swell 8'			4' Flute		
6	Great 8'		4' Flute	8' Diap.		4' Flute
7		8' Geigen		4' Diap.		2 1/2'
8				2 1/2'		
9	16' Bourdon	8' Prin.		2'		8' Diap.
10						
11	8' Prin.				4'	
12			4' Octave			4' Fugara
13			2 1/2'			
14			2'			2'
15	16' Diap.				2'	16' & 8' Pedal
16					2 1/2'	
17		4' Clar.			1 1/2'	III Mixture
18	4' Bourd.	8' Trumpet				
19						
20				8' Trumpet		

The register crescendo builds gradually and successfully with the boxes open or closed. The Antiphonal and Positiv play only when the desired coupler to manual or pedal has been set.

Instead of putting everything on the Sforzando pedal we had it wired to throw on all reeds and couplers except

NORMAN COKE-JEPHCOTT

Mus.Doc., F.R.C.O., F.A.G.O. (Turpin Prize R.C.O.)

ORGAN RECITALS

Instruction in organ, theory, composition and boy choir training in New York City. Also preparation for all examinations. Tuition in theory by mail.

BLUEGATES

STONY POINT-ON-HUDSON

— N.Y.

16'. Thus it serves as a *Sfz* when added to the register crescendo, but alone it presents a stunning reed chorus.

One stop which does not appear on the stoplist given earlier should be mentioned. This is the Fuchsschwanz (fox tail). Also labeled "Noli me tangere" (touch me not) it is designed to eliminate some of the dullness often heard in organ playing. Further information about this particular stop can be obtained by studying baroque organ building. I daresay we are the only church in the U.S.A. boasting such a stop.

Can the work of five different pipe makers be welded into a work of art? After hearing and playing many old and new organs we are convinced that our organ is proof that it can be done. *Of course, good acoustics contributes to the success of this or any other organ.* Anyone coming to Boulder, Colorado is cordially invited to hear for himself.

Dr. Hilty's dedicatory recital was played November 3, 1957.

Toccata in D minor	Buxtehude
Elevation (Tierce en Taille)	Couperin le Grand
Larghetto-Allegro (Concerto in F)	Handel
Sonatina (from God's Time is Best)	Bach
Rejoice, beloved Christians	Bach
Grand Chœur Dialogue	Gigout
The Reed-grown Waters	Karg-Elert
Scherzo	Hilty
Chorale in A minor	Franck
Two Noels	
Noel in G	Daquin
Communion on a Noel	Huré
Largo	Wesley
The Modal Trumpet	Karam
Postlude for the Office of Compline	Alain

At the bottom of the recital program the organ discussed in this article is listed as having 41 voices and 43 sets of pipes, totalling almost 3000 individual pipes rang-

ing in size from over 16-feet long times a foot square to pipes less than the size of a lead pencil.

A short time after all the above information was received, a letter came from Professor Hilty to TAO which included an amusing incident which we would pass on to our readers.

"I have a fascinating story I should tell about the fox's tail. In the first place, I asked for it when I thought we would be able to afford a nice new drawknob console, and gave up the idea when we had to take the second hand theater job, but Fred Meunier insisted that we put the stop tab on so we did.

One day when I was in Denver with a group of my students one of them and I put on our most dignified manners and entered the Stanley Furriers, an exclusive shop. A ritzy looking woman was being bedecked in fancy looking furs, and an elegantly dressed salesman came over to us.

"What will you have, gentlemen?" I answered, 'A fox's tail.' Whereupon he picked up an intercom and called back, 'Hey, Jim, got any fox's tails back there?'

"Well, Jim didn't have one in the immediate vicinity, I guess, for he said we would have to wait a few minutes. In a short time he brought us a beautiful silver fox's tail with a lovely silver tip. Hoping against hope it wouldn't cost too much (I had committed myself), I asked nonchalantly, 'How much is it?'

"The salesman countered, 'What is it for?', to which I answered, 'A church organ.' Without the slightest change of expression or hesitation he said, 'In that case, there is no charge!' I kept my composure and thanked him with a straight face, as we walked out as though collecting fox's tails for church organs was a weekly event!"

IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS

RECITALS AND CONCERTS

RICHARD PURVIS, Grace Cathedral, San Francisco, California, May 11.

Pièce Héroïque	Franck
Prelude, Fugue and Variation	Franck
Prelude and Fugue in G Major	Bach
Three Chorale Preludes	Brahms
World, farewell!	
My heart is ever yearning	
Blessed are ye faithful souls	Schumann
Two Sketches	
F minor and D flat	Purvis
Supplication	Purvis
Toccata Festiva "In Babilone"	Purvis

Richard Purvis proved again in this recital what a fine organist and composer he is. With sure taste he played a program of interesting works. Many organists play Franck but I have rarely heard the Heroic Piece played so well and be so alive as in this performance. Purvis displayed the complete scale of stops of the cathedral organ

in a masterly way. The second Franck work came off very well in its lyrical expression; nevertheless the work showed life which is seldom heard from it. Purvis transmitted the spiritual attitude of this piece to the listener in most successful manner.

The Bach was taken at a moderate speed, with relatively light touch and with the clearest registration I have ever heard in this piece. Purvis takes it as a kind of concerto and draws light stops which give an extremely clear sound and real life to the music. The fugue worked with much the same registration type, giving the pedal a distinct line by adding a small reed.

The Brahms and Schumann pieces enabled the organist to show some of the beautiful solo ranks in this organ. The second Brahms chorale prelude used the full celeste chorus as a cantus firmus accompanied on soft flutes—very nice indeed!

Purvis' own works are always good, and delightful to hear. Supplication culminates in a crashing climax, whereas the Toccata Festiva is written in the very finest French style. There are so many over-played French toccatas—why don't organists try this effective work by Purvis which really has something to say?

Every time it is with greatest delight and enjoyment that this reviewer attends concerts in the cathedral—the music there is always very high class.

Franz Herrenschwand

ROBERT BAKER, Grace Cathedral, San Francisco, May 12.

Concerto No. 1	Handel
Chaconne in E minor	Buxtehude
Two Ritournelles	Rameau
Musette	
Tambourin	
Prelude and Fugue in B minor	Bach
Prelude to the Sabbath Morning	
Torah Service	Milhaud
Two Folk-Tune Preludes	Wright
Greensleeves	
Brother James' Air	
Choral in B minor	Franck
Dialogue on the Mixtures	Langlais
A Trumpet Minuet	Hollins
Adagio for Strings	Barber
Rondo for the Flute Stop	Rinck
Toccata in D flat Major	Jongen

This was the last of the four recitals sponsored by the Northern California Chapter AGO. Everybody was looking forward to the concert as Dr. Baker is well known as an extremely fine artist; and this performance proved itself to be a highlight which will be very hard to surpass.

Robert Baker showed off his brilliant technique and wonderful taste for color in organ playing, which is so important and which makes a recital really come alive. The artist seemed calm to many people (and not even a minor mechanical trouble in the organ seemed to upset him), yet there was life and drive in this music as it has rarely been heard before. Baker is one of the few artists of the organ.

The two movements of the first Handel concerto came off very clearly as did the

Buxtehude (where Baker showed most effective registrations). In the Bach it became evident that the pedal section of the cathedral organ requires some more upperwork and mixtures for the pedal figures of the prelude could not be heard very clearly.

The two Rameau pieces were delightfully colored and in a way the two preludes of Searle Wright are exactly the same transposed into this century. They are both lovely pieces.

The Langlais, Barber and Rinck works gave Baker an opportunity to demonstrate his wonderful taste for registration; in the little Hollins the trumpet came off wonderfully. The Franck was played with a real French flair for flues and reeds and was certainly another highlight among the many of this program.

Jongen's Toccata is a kind of modified Widor with a little more harmony and lives only in a reverberant building as is the cathedral. I was surprised that Baker never used the newly installed solo reeds in this piece where they could have been most effective.

Even though the recital lasted almost two hours (due to the aforementioned mechanical defect) no one got tired. He played a wonderfully thrilling performance—not thrilling by all the many virtuoso tricks but by a well balanced, fine musicianship which is so rarely found among organists. May he soon come back to San Francisco.

Franz Herrenschwand

ALEXANDER SCHREINER, Fort Street Presbyterian Church, Detroit, Michigan, May 5.

I long for Thee	Bach
If thou but suffer God to guide thee	Bach
Prelude and Fugue in E Flat	Bach
Fantasia in A Major	Franck
Star of Hope	Biggs
Chanson	Barnes
Fanfare	Sowerby
Meditation Religieuse	Mulet
Water Nymphs	Vierne
Prelude and Fugue in B Major	Dupré

This recital constituted the annual presentation of a major recitalist by the Detroit chapter AGO and this resulted in a rare treat for organ recitals today—a capacity house! Dr. Schreiner's organ playing, fine personality and delightful wit continue to be on excellent drawing card.

Dr. Schreiner's program showed careful thought, in that there was something to please all tastes. It was well planned, nicely balanced and produced an evening of pleasant listening.

The two Bach chorales were preceded by the original chorales in 4-part harmony, played on a sturdy registration, which led in each case directly into the ornamented version. The first of the two was played at a fairly rapid tempo, which in this writer's opinion caused the piece to lose much of its innate grandeur and feeling of spirituality. The passing and non-harmonic tones of this lovely piece can be so expressive of the text upon which the chorale is founded, that to gloss over them is to lose the spirit of the whole work.

The "St. Anne" prelude was taken at a rousing clip which produced an air of tremendous exhilaration. Dr. Schreiner's pace was somewhat faster than most performances, but the end result was quite exciting. The fugue was a little less successful, due to a couple of memory slips. However, these were covered up in smooth fashion, and the final section of the fugue was completed artistically.

In the Franck, Alexander Schreiner hit his stride. This was music-making of high order. One might have wished for a little more contrast in the registration scheme, but on the whole, the work was skillfully played.

Richard Keys Biggs' Star of Hope was built to a tremendous climax. The Sowerby Fanfare was performed in boisterous fashion.

Water Nymphs was a delight in detached playing. The Dupré prelude and fugue made a resounding closing to the program.

For encores, Dr. Schreiner added the Trio in C Major by Bach, his own improvisation on the Mormon hymn, Come, ye saints, and Vierne's Westminster Carillon.

Kent McDonald
ASCENSION FESTIVAL SERVICE, Ascension Church, New York, May 12. Vernon de Tar, organist and choirmaster; Terry Wenrich, organist (playing prelude and postlude); soloists: Ruth Diehl, Charles Bressler, Maurice Gesell, and Louise White.

A Festive Psalm	Freed
I heard a voice	Weekes
This Son, so young	White
Te Deum laudamus, Op. 103	Dvorak

A musical highlight in New York City is the annual festival service at the Church of the Ascension where Vernon de Tar consistently has achieved services of music with his fine choir and selected soloists. Each year, too, for the past ten years, the winning anthem in the Ascension Competition is given its first hearing.

This year, lamentably, there was no contest. A lack of time to review the many manuscripts submitted, plus financial considerations have led Mr. de Tar to this decision. It is unfortunate that this worthy project is to cease. In the ten years of its existence, many fine new works have received deserved recognition and led other churches to sponsor similar competitions. The encouragement given to composers has been significant and through these efforts, Vernon de Tar earned the respect and gratitude of church musicians throughout the country for his pioneering efforts in behalf of contemporary church music.

Thus, the solo cantata, This Son so young, by Louie White, awarded first prize in 1952 and published by H. W. Gray Co., Inc., was repeated. To a text composed and compiled by F. H. Meisel, Mr. White employs high voice, harp and organ as he lauds the Ascension of Our Lord with music of vigor, lyric beauty and introspective tenderness. Here is a contemporary composer vocally oriented to the demands of the voice: the result is a virtuoso solo cantata which Charles Bressler, tenor, sang with a conviction and fervor that was a joy to hear.

Isadore Freed's setting of Psalm 30 is indeed festive. Originally conceived for choir, brass and organ, it was on this evening performed with the benefit of Vernon de Tar's unsurpassed ability with an instrumental score reduced to organ only. The composer's distinctive polyphonic treatment required a choir of the highest musical attainments, a demand met with ease and assurance by this fine group.

Antonin Dvorak's Te Deum employs the liturgical Latin text (with the addition of a stirring "Alleluia" finale). Distinctly a concert work scored for soprano and bass solos, chorus and full orchestra, it received its first performance in New York City in 1892 during the time Dvorak held the post of director of the National Conservatory of Music here. The many influences of the composer's life are present to a high degree in this score: Handel, Brahms, Wagner, but particularly Dvorak's intense love of opera all receive due recognition. It might be said that the musical language is thus dated by today's standards and reflects many of the unfortunate tendencies with which church music has been afflicted. The Ascension reading achieved the height of intended expression without reflecting maudlin sentimentality.

Terry Wenrich, one of Mr. de Tar's talented young organ students from Juilliard, played the prelude and postlude. He shows particular affinity for French music (Messiaen, Alain, Dupré), displaying ample technique and a fine sense of style.

Leonard Raver

ORATORIO SOCIETY OF NEW YORK, William Strickland, conductor; Soloists: E. Power Biggs; Dorothy Ornest Feldman; Evelyn Sachs; Ray DeVail; Edmond Karlsrud; chorus and orchestra of the Society; Amherst College Chapel Choir and Glee Club, Charles W. Ludington, director. Saint Thomas Church, New York, May 15.

Supplications Palestrina
(Litanies Desparae Virgins, Book 2)
Concerto for Organ, Strings and Tympani Poulenc

"Lord Nelson" Mass Haydn

The reviews of the local press of this fine concert led to particular comments about the acoustical problems involved. Edward Downes, writing in the New York Times, stated:

"... The Palestrina was the only part of the program this listener could hear clearly enough to know what was really going on. It was clear partly because this music was composed with the difficulties of church acoustics in mind, partly because it was sung softly and with the greatest care for the clear articulation of every phrase and, finally, because it is music of transparent texture. It was a beautiful performance that caught the discreet mysticism of Palestrina and projected it with unusual awareness of the varieties of color to be obtained from a male ensemble.

"E. Power Biggs was the soloist in the Poulenc Concerto. Mr. Biggs's skill is well-known. But his fingers might as well have been all thumbs whenever the music got fast. Presumably he played very accurately, but in the jumble of echoes that reached the ear, there was no way of telling.

"The Haydn Mass was beset by the same difficulties..."

Allen Hughes of the New York Herald-Tribune had a similar reaction:

"... Since the greater part of the St. Thomas organ is in the front of the church, this performance of the Poulenc Concerto had to take place in the chancel, something of a pity for all concerned. This part of the building seems to be artificially deadened acoustically, and the sounds produced by the orchestra simply did not sound as they should have. Mr. Biggs' interpretation had all its accustomed vigor and color, and one must assume that conductor William Strickland (a former organist himself) was aware of all the performance problems. Still the results were not what they should have been in an area of livelier sound.

"... Once again [in the Haydn Mass] the acoustical conditions asserted themselves (though less damagingly than in the Concerto) and the total sonority lost some of its wonted brilliance and balance before it reached a majority of the auditors."

To this listener, some of these statements are undoubtedly true. But these reviews point up a most important factor which musicians are still wont to ignore: music must be performed with the given acoustics of a building, taken for what they are.

Unfortunately, organists are often the worst offenders in this regard since they rarely are in the position to hear their instrument as a majority of the auditors do. In this particular instance, the presence of orchestral instruments adds still another factor: unless reasonable tempos are employed, the "total sonority" will be lost.

Where in New York City is another building of comparable size which contains as fine an instrument as the superb Aeolian-Skinner in Saint Thomas Church? Mr. Strickland was indeed wise in choosing this fine edifice for the spring concert. This fact emphasizes again the need for the utmost care and advance planning to provide the new Lincoln Center for the Performing Arts with an acoustically fine concert hall and an organ capable of meeting the ultimate demands of the concert repertoire.

Flexibility is the key-note for the organist's interpretive ability: it is not enough to

decide once and for all that a particular composition will forever and in every building be performed at a given metronomic indication. Each instrument in each building dictates the over-all conception; if this realization is not foremost in the performer's mind, the musical result will be less than ideal. Leonard Raver

The above two reviews, originally scheduled for an earlier issue, were held until this month due to the TAO coverage of the AGO convention in Texas. The Editor.

CATHARINE CROZIER, Annie Merner Chapel, Mac Murray College, Jacksonville, Illinois, June 11.

Fugue in E flat (St. Anne) Bach
Organ Chorales Bach
Comest Thou, Jesu, from Heaven to earth? Bach
I call to Thee, Lord Jesus Christ
Rejoice, beloved Christians Hindemith
Sonata I Franck
Choral in A minor Messiaen
Messe de la Pentecote
Postlude pour l'Office de Complies
Litanies Alain

The first of what apparently will be an annual Organ Workshop at Mac Murray College, under the direction of Catharine Crozier, Harold Gleason and Robert Glasgow, was a highly successful venture, of which the above recital became one of the many reasons for its success.

Speaking of the Workshop before getting to the recital in question, the high standard of playing by the students of Robert Glasgow and others in attendance at the repertoire sessions was quite impressive; particularly a performance of Bach's Passacaglia and Fugue by Josephine Krussell, a senior at the college, that compared most favorably with professional recitals given at the Workshop. We will be hearing great things from this outstanding young lady in the future.

Catharine Crozier's recital was sheer joy from beginning to end. The authority of her playing is unquestionable since she has studied with both Hindemith and Messiaen and has worked out the Franck with the original registration on the St. Clothilde organ.

Aside from all this her own insight into the music was what really mattered. A great many organists of our time have probably played at St. Clothilde and sat at the feet of Hindemith and Messiaen, but very few can match Miss Crozier's profound feeling for the intentions of the composer and his music, and fewer still have been willing to submerge their own interpretative whims in order to allow the composer's wishes to be obeyed to the letter.

There are very few musicians who have the technique at their command to even learn the notes of Messiaen's Mass for the Pentecost, let alone play the work from memory. Miss Crozier not only can play all the notes accurately and, more important, master the fierce rhythmic complexities, but also can make one aware that no matter how contrived and obscure this music may look on paper, it is a work of great beauty and power, descriptive of its subject and of intense religious fervor. I would venture to say that only Miss Crozier and the composer himself have the necessary insight into this music to give it the inspired performance that we heard on this memorable occasion.

Hindemith's first sonata for organ can sound rather cold and fragmentary unless it is played by one who thoroughly understands the idiom and can inject into it the binding factor that is so necessary for any large scale work—the complete understanding of the form of the work in its totality. Again one had the feeling that this sonata had been absorbed by Miss Crozier to such an extent that nothing had been overlooked.

Throughout the repertoire classes Dr. Gleason and Miss Crozier repeatedly insisted that the composer must have the last word in interpretation of this work; that one can not

study a work with the idea of seeing what one can do with it, but rather to find out what the music can do to you.

Catharine Crozier demonstrated her faith in this axiom through her playing to such an extent that the composers themselves could not possibly have given more telling performances than those we heard from this truly inspired artist. Ronald Arnatt

BIENNIAL NATIONAL CONFERENCE OF METHODIST MUSICIANS, Boston, Massachusetts, July 13-18.

AUSTIN LOVELACE, Marsh Chapel, Boston University, July 13.

Toccata on "Leoni" Bingham
We all believe in one God, Creator Bach
Psalm 19 Marcello
Divinum mysterium Purvis
In Bethlehem is born Walcha
Tumult in the Praetorium Maleingreau
Ah, Holy Jesus, how hast Thou offended? Walcha
Toccata (O Filii) Farnam

Prayer of Christ rising to His Father
Whither shall I flee from Thy Spirit? Messiaen
Come, Holy Ghost Bach
How shall I filly meet Thee? Peeters
Crede Pepping
Bach

GEORGE FAXON, Trinity Church, Boston

Three Choral Preludes Drischner
Praise to the Lord, the King of Creation
Now the day is ended
O Jesus Christ, my light of life Vivaldi-Bach
Allegro (Concerto in A minor) Early Italian
Aria for the Church Peschetti
Allegro (Imitatione) Bach
Fugue in D Major Brahms
Deck thyself, my soul, in gladness Schumann
Study in B minor List
Introduction and Allegro on "Ad nos" Miller
Three Plain-song Improvisations
Christa redemptor Gentium
Ecce iam noctis
Nocte surgentes
Do not I love Thee, O my Lord? Read
Antiphon—Queen of Heaven Titcomb
The Day Thou gavest, Lord, is ended McKinley
Toccata Faxon
Fantasia on "Adeste fidelis" Dupré

This biennial conference offered several programs of interest to organists. Austin Lovelace's recital was on the large Casavant in Marsh Chapel, and outlined musically The Apostles' Creed, using an organ work to interpret each phrase.

The pieces, mostly chorale preludes from the standard repertory, presented varied schools of writing well played and well contrasted in registration and styles. One change in the printed program brought in the hymn "For all the Saints," sung by the entire congregation to the Sine Nomine tune of Vaughan Williams.

Using the four opening notes of the tune as a bridge after each stanza and setting a vigorous tempo, Austin Lovelace made of this one of the most thrilling moments of the whole conference. More than one member of the audience found the emotional im-

pect such that singing had to be suspended. Every item on the program would be useful in service playing, and the recitalist evidently had this in mind.

Following this recital, Baltimore's "Great Hymns Choir" gave a program built entirely of hymns from the Methodist Hymnal, although the group numbers nine different denominations in its membership. The program was a new experience for many. By means of changes of tempo (sometimes startling), re-grouping of parts, occasional solos, but especially great attention to phrasing of the words, there was a realization of how vital hymn-singing can be.

This group obviously enjoyed what it was doing, and made up in sheer "joie de vivre" what it may have lacked in subtlety in its work. The moral of the program might well be "study the words of the hymns you use."

On Tuesday night George Faxon played his recital in Trinity Church—an outstanding performance drawing on classic, romantic and modern American composers. Here was a recital with a minimum of ostentation and a maximum of pleasure.

The early classics were very tastefully performed with emphasis on clear articulation and beautiful tonal colors. The Bach Fugue, for a change, was not thundered out fortissimo throughout, but started on the light side and was gradually built up, making it an intriguing study in crescendo, and a very effective if somewhat unorthodox treatment it was.

The romantic group was made up of familiar works, but they came off with new life. The Liszt was a true "tour de force."

The American composers group was of interest in that, save for the Toccata by Nancy Plummer Faxon, all were based on themes useful for church service, and far superior to much music labelled "for church use." Here again, the emphasis was on beauty and variety of tone, so amply available on this instrument.

The closing Fantasia was such that one looked around expecting to see M. Dupré himself coming from the console.

On Wednesday afternoon an organ tour took those in attendance to five new organs in Boston, and at each one a short demonstration was given. In the new Kresge Auditorium at MIT Victor Matfield demonstrated the Holtkamp organ. Unfortunately the Holtkamp in the Chapel could not be heard.

At the Church of the Advent and also at Symphony Hall Albert Russell played short groups on these Aeolian-Skinner installations. At Old North Church Donald Ingram demonstrated the Schlicker rebuild of the old organ. The last organ visited was the magnificent Aeolian-Skinner in the Mother Church of Christ, Scientist, where Robert Cutler played.

Throughout this tour there was the opportunity to hear varying representatives of late organ design. Fast and furious was the discussion at the dinner tables that night, each one defending his or her choice of organ heard. William O. Tufts

FREDERICK SWANN, Riverside Church, New York, July 29.

Prelude on a Theme of Vittoria Britten
Was Gott tut, das ist wohlgetan Kellner
Requiescat in pace Sowerby
Air and Gavotte Wesley
Prelude and Fugue in D Major Bach
Introduction, Passacaglia and Fugue Willan
The Rhythmic Trumpet Bingham
Prelude on Brother James' Air Wright
Litanies Alain

Mr. Swann, organist of The Riverside Church, gave the concluding recital in a series of four performances during the month of July, aimed primarily for the pleasure of those attending summer sessions in nearby collegiate institutions, but also for the general public. Other recitalists and their programs will be noted in the "Recitalists"

**Practice makes perfect
Is a saying so true
If practice includes
A metronome too.***

The
FRANZ

**Electric
Metronome**

(of
course)



***HOW? Get book, METRONOME
TECHNIQUES, \$1.00
For \$1 book, or information, write
FRANZ MFG. CO., INC.
54 Wallace Street
New Haven, Conn.**

columns of a later issue of TAO.

This was my first time for hearing Frederick Swann—I trust it will not be the last, for he is truly a fine and sensitive musician who understands intelligently the responsibilities in handling with maturity and ease the vast resources of one of the largest church organs anywhere.

While some may regret the use of the huge mirror which reflects the performer, in reverse of course, I am inclined to think this may not be an altogether bad idea, for organ recitalists are so seldom seen, and since people (conditioned to recitals where artists are seen as well as heard) I see no great reason why an organist should not also be seen—even though he has to be watched backwards—at least so long as he is the type of organist who is firstly a musician, as is Frederick Swann.

Traffic delays and the inevitable parking problem prevented this listener from hearing the opening piece, and all but the very end of the second so no further comment will be made.

Sowerby's *Requiescat* was given a sympathetic, subtly colorful reading in which the chromaticisms glowed. The Wesley pieces

were most charmingly presented, utilizing divisions of the organ at each end of the church. Tone colors were kept clear and in character.

The Bach prelude and fugue was indeed a fine performance in which articulation, phrasing and clarity of contrapuntal line were achieved with ease and a sure sense of timing. I liked especially the realistic tempo of the fugue.

The Healey Willan work to me is one of the great pieces of contemporary organ literature, and Mr. Swann gave it a magnificent performance. This music requires a fine organ and a sufficiently live room in which it may speak its thrill, beauty and excitement. The artist at this performance made the most of his many opportunities and it was highly interesting to be able to watch Mr. Swann's adroit and easy handling of this large instrument. I have seldom heard a better playing of this work.

Seth Bingham's "Trumpet" was a complete delight as it gaily went its way, with subtlety, grace and charm. Searle Wright's ever-lovely prelude was sensitively played, utilizing many of the lush, warm, lovely celestes and solo colors of this organ. It was a perfect foil

for the closing piece, and Mr. Swann gave to the Litanies all the brilliance it requires.

In fact, his playing of this work hewed far more closely to the desires of the composer (which are clearly outlined in the score) than is customarily heard. Even though some of the sound may have been a bit blurred, I feel this was due more to the writing than the performance, for when an organist plays this music as intended—with the power and tone colors required, and the speed and complexities of harmonic sound taken into full consideration—it is next to impossible to achieve complete clarity, nor is this all-demanding. There was purpose in this performance, and to me a clear understanding of what Jehan Alain wished to convey compositionally.

This recital, which took just an hour (an ideal time-length, according to what numerous organists apparently are not willing to admit), was designed extremely well, and held the listeners' interest throughout. A glance back at the program above will show an interesting contour. Congratulations to Frederick Swann for a truly musical performance, with perfect console deportment. R. B.

NEW RECORDINGS

Charles

Van Bronkhorst



MORMON TABERNACLE CHOIR, Salt Lake City, J. Spencer Cornwall, conductor; Alexander Schreiner and Frank W. Asper, organists. Two 12" Columbia LPs, available singly at \$3.98 each.

ML-5048—Concert of Sacred music
Light in darkness; Lead kindly light
Ave Verum
Sapphic Ode
As torrents in summer
Nymphs and Shepherds
Listen to the Lambs
Weep you no more, sad fountains
Fierce raged the tempest
Thy Word is a lantern
How lovely is Thy dwelling place
ML-5203—Songs of Faith and Devotion
Come, come, ye saints
The Challenge of Thor
Clouds
Death, I do not fear thee
Out of the silence
Sound an alarm
Blessed Jesu, Fount of Mercy
The sorrows Thou art bearing; Here will
I stay beside Thee
Glorious everlasting
Water ripple and flow
Song of the silent land

Jenkins
Liszt-James
Brahms-Jenkins
Elgar
Purcell-Jenkins
Dett
Jenkins
Jenkins
Purcell-Bridge
Brahms
Clayton-Cornwall
Elgar
Charles-Deis
Bach
Jenkins
Handel-Noble
Dvorak
Bach
Cousins
Czech-Taylor
Jenkins

With the new choir season upon us it seems appropriate to devote this month's column to some new vocal and choral recordings which may be of interest.

One of the most thrilling volunteer arcpus anywhere is the 375-voice Mormon Tabernacle Choir, famous for over 25 years through their broadcasts on the CBS network. As evident from the above programs there is plenty of musical variety on each of these records. What makes both releases outstanding is the way in which director Cornwall, organists Schreiner and Asper, and the Choir join forces to breathe life into each piece, be it Bach, Brahms, Jenkins, or that stirring hymn "Come, come ye saints." I never cease to marvel at the superb diction achieved consistently by these devoted singers, truly a perfect example of how to "speak correctly in song." Columbia does its usual A-1 job of reproducing all the music in its full splendor.

ROBERT SHAW CHORALE, Robert Shaw, conductor; Thomas Dunn, organist. RCA-VICTOR 12" LP, LM-2199, \$4.98—"A Mighty Fortress."

A quotation from Alice Parker's excellent album notes seems to best describe this unique set of hymn-arrangements by Mr. Shaw and/or Miss Parker: "A collection of but 15 hymns cannot hope to be truly representative of the wealth of music for congregational singing in the Protestant heritage. Yet each one here is a universal favorite; among the composers, authors and translators are the most familiar names in that tradition. And, in microcosm, we trace the development of the hymn: Martin Luther, the fountainhead; the German chorales composed or taken from folk song in the 16th and 17th centuries, then harmonized by Bach in the 18th; the Genevan Psalter, prototype of that which came with the Pilgrims to America; Flemish, English, and finally American hymnody."

Extended choir arrangements of familiar—or even unfamiliar—hymns are always welcomed by congregations everywhere. Most of these should be of interest to choirs and congregations alike, and I'm sure some if not all of them have been published.

The tunes, easily recognized by most Protestants, include Ein' feste Burg; Austria; Old Hundredth; Merriall; Crusader's Hymn; Hast du deen, Liebstes; Sine Nomine; Festival Song; Duke Street; Miles Lane; Lyons; St. Anne; Kremsier; Nun danket; and Vigiles et Sancti. It goes without saying that the settings are interesting and of a high musical quality; likewise the way in which they are sung by the Shaw Chorale.

Although no such mention is made on the disk or jacket, I believe the instrument used is a small unit organ such as the Möller Artiste, probably set up just for these recordings. Over-all reproduction by the way is all that one could ask.

SHAWNEE CHOIRS, Earl Willhoite, director; Richard Lindroth, organist. Shawnee Press Reference Recordings, available on loan (no charge) with complete set of scores, for 30 days, from Shawnee Press, Inc., Delaware Water Gap, Pa.

Sing unto the Lord—12" LP

Eighteen pieces suitable for Advent, Christmas, Ascension, Pentecost and general use; sixteen of them STAB, one for children's choir (SA), one for unison children, youth (SAB) and adult (SATB) combined.

O Come, let us adore Him—12" LP

Fifteen carols, hymns and original compositions, each of which depicts an event

of the Nativity to portray the complete Christmas story. There are two selections for SSA, one for TTBB, two for combined children's and adult choir, ten for SATB. Although not recorded, appropriate narration from the Scripture is printed on the album jacket.

Sing and Rejoice—10" LP

Ten sacred works with Easter, Christmas and general themes—one for children's choir alone, one for children's and adult choirs combined, eight for SATB.

Praise God—10" LP

Ten adult mixed choir pieces for Christmas, Palm Sunday, and general use.

Here's a deal that no choir director can afford to pass up, for it is yours if you'll address a postcard. Now you can have the opportunity of hearing as well as seeing potential new choir music before you order, all without charge or obligation. And what's more, the music is all recorded with volunteer singers, a situation more or less standard in our churches today.

All but "Sing unto the Lord" are recorded in Grace Lutheran Church, East Stroudsburg, Pa., using the excellent Möller organ; the other album makes use of a Conn electronic.

Musical and recording results are generally excellent, offering directors a perfect setup for auditioning new music right at home. Fortunately it is possible to purchase either scores, records, or both if you should wish to retain them permanently.

For those who may be interested in other material available on a similar loan basis, the following secular albums are listed: "Shawnee Showcase," Vols. 1 and 2, two 12" LPs, 26 varied selections mostly for SATB; "A Singing Bee" (songs from Livingston Gearhart's collection for SA) and "Song-fest" (songs from Harry Simeone's collection for beginning SATB chorus—two 12" LPs, 22 pieces).

THE INVISIBLE FIRE, an oratorio with text by Tom F. Driver and music by Cecil Effinger. Thor Johnson conducting the National Methodist Student Movement Chorus, four soloists, and members of the Kansas City Philharmonic Orchestra. 12" LP available only from the Methodist Student Movement, P. O. Box 871, Nashville, Tenn., \$4.95 postpaid.

This recording was taken from the world premiere of the music, on New Year's Eve 1957, at the closing session of the Methodist Student Movement Conference held at the University of Kansas. The text of this musical-narrative, which deals with the conversion experience of John Wesley in May of 1738, is based on documents of the Wesley family,

hymns of Charles Wesley, words by William Cowper, and passages from Holy Scriptures. The music is harmonically interesting, says something, and does it without harshness or any lack of unity throughout. Only recording defect seems to be a microphone placement that favors orchestra and soloists at the expense of the chorus. A complete libretto on the jacket aids considerably toward a greater understanding and appreciation of this effective contemporary work.

THE BOY CHORISTER SINGS, featuring Bruce Lowden, Fraser Brown, and Harold Smith, boy choristers from the Choir of St. Simon the Apostle, Toronto, Canada, under the direction of choirmaster Eric Lewis; George Brough, organ accompanist; Avey Bryam, piano accompanist. Canterbury 12" LP, BCI-501, \$4.98.

Alleluia	Mozart
Hear ye Israel	Mendelssohn
My heart ever faithful	Bach
I know that my Redeemer liveth; Come unto Him	Handel
Greensleeves	Vaughan Williams
Art thou troubled	Handel
Little Jack Horner	Hutchinson
Who is Sylvia?; Hedge Roses	Schubert
The Robin's Carol	Head
Tally Ho	Leoni

Side one is devoted to five sacred works with organ accompaniment; the remaining side to seven secular pieces with piano accompaniment. I cannot fully enjoy great music such as a good deal of that here recorded unless sung by the mature voices and musicians for which it was intended. Granted that the study of such music is good training and wonderful experience for the boy choristers, still I do not feel it is proper material for public performance, recorded or otherwise.

I can only say that all three boy soloists show excellent training and noble effort, but I would much prefer to hear them in company with their fellow choristers singing typical music of the church. Recordings-wise, results are fine except that my copy was pressed off center, made for distortion in spots.

Choral Music



David Hewlett

HAROLD FLAMMER, INC., 251 West 19th St., New York 17, N. Y.

Wallington Riegger: **THE HOLLY AND THE IVY**, SAB accompanied, 3 pages, 20¢.

For next Christmas, look into these delightfully simply arrangements of the traditional English carol.

Peggy Hoffman: **SELECT UNISON ANTHEMS FOR CHILDREN'S CHOIR**, accompanied, 29 pages, 75¢.

Reasonably priced, this edition of *Around the World* tunes also includes a section of responses.

Martha B. Licht: **THE LITTLE ANTHEM BOOK FOR CHILDREN**, SA accompanied, 13 pages, 40¢.

I like this collection less than the former because it seems to me junior choirs are so much more effective when they sing in unison.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N. Y.

Ernest Bacon: **A CAROL**, SSA, accompanied, 5 pages, 22¢.

A delightful old English carol for women's voices and suitable for Christmastide or Eastertide.

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N. Y.

Elaine Brown: **THE SINGING CITY SERIES**

Samuel Adler: **A PROPHECY OF PEACE**, SATB accompanied, 13 pages, 25¢.

Named for the Philadelphia Choral Society, this Singing City Series includes some fine concert works. A *Prophecy of Peace*, for mixed chorus, might be useful as a Sunday morning anthem by choirs looking for works in the modern idiom.

Helen L. Weiss: **I AM THE PEOPLE**, SATB unaccompanied, 39 pages, \$1.

This is a cantata for mixed chorus, strictly secular, with the text by Carl Sandburg. It is also in the Singing City Series.

G. SCHIRMER, INC., 3 East 43 St., New York 17, N. Y.

Philip James: **PRAISE JEHOVAH ALL YE NATIONS**, SATB accompanied, 13 pages, 25¢.

A fine "praise" anthem based on Psalm 117. Large choirs will find this work suitable. The short fugal section in the middle is extremely well written.

SHAWNEE PRESS, INC., Delaware Water Gap, Pa.

Clifford McCormick: **BEHOLD I STAND AT THE DOOR**, SATB with junior choir, 6 pages, 20¢.

Another in the Fred Waring Choir Series, with original words and music. Small choirs and junior choirs of less than average ability might find this a welcome addition to their libraries.

BOURNE, INC., 136 West 52 St., New York 19, N. Y.

W. A. Mozart: **AVE VERUM**, SA or TB, accompanied, 3 pages, 20¢.

Do these arrangers of Mozart's beautiful *Ave Verum* realize what they have done in setting it for only two parts? Also in this same series they have a less bald arrangement for three voices!

The *Early Sacred Choral Series*, edited and arranged by Norman Grayson, includes motets by Corsi, Palestrina, Farrant and Hassler.

FRANCIS DAY & HUNTER, LTD., 16 Soho Sq., London, W.1, England.

Desmond Ratcliffe: **GOD'S SEASONS**, SATB accompanied, 34 pages, 6¢.

A Harvest Service for reader, choir and organ, based on readings from the Scriptures and English literature. Desmond Ratcliffe has done a fine job of including some of the better hymn tunes, his own compositions and an excerpt from Haydn's *Creation*.

H. T. FITZSIMONS CO., INC., 615 North La Salle St., Chicago 10, Ill.

Thomas Matthews: **O HEAVENLY FATHER**, SATB unaccompanied, 4 pages, 20¢.

Mr. Matthews' setting of one of the loveliest Collects in the Book of Common Prayer is written with simplicity and deep feeling. It would make a particularly fine motet after the third Collect in Morning Prayer.

C. Albert Scholin: **AEOLIAN COLLECTION OF ANTHEMS**, Junior and Senior Choirs, accompanied, 46 pages, 85¢.

A collection of old war horses which most choir libraries include already. However, the addition of the junior choir parts may make this collection just what someone is looking for.

THEODORE PRESSER & CO., Bryn Mawr, Pa.

The Choir Loft Series has recently added a number of general anthems for SATB with an accompaniment. Composers included in this series are Joseph Roff, Harold K. Marks, George Blake and Andrew Watson. They are all of fair quality.

Elizabeth E. Rogers: **LET US SING TO THE LORD**, unison and two-part accompanied, 29 pages, \$1.25.

A very good collection of arrangements from 13th century plainsong, 15th century French hymn tunes, and original compositions by Miss Rogers, for use by junior choirs.

H. Alexander Matthews: **FIFTEEN SHORT ANTHEMS**, SATB accompanied, 52 pages, \$1.25.

These 15 cheerful anthems are all short

and include a wide variety of text.

E. B. MARKS MUSIC CORP., 136 West 52 St., New York 19, N. Y.

Hans Leo Hassler, arr. Walter Ehret: **O SACRED HEAD NOW WOUNDED**, SATB accompanied, 8 pages, 25¢.

For next Lent this choral paraphrase using the Passion Chorale "Cantus" is not difficult vocally.

Roger Sessions: **MASS**, unison accompanied, 31 pages, \$1.

Written for use in the Episcopal Church, this unison setting of the Mass is a new departure. It would be interesting to hear it done at Kent School, it having been written for the celebration of this institution's 50th anniversary.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.

From this publisher have come some interesting secular works. Choral directors seeking music for concerts might look into works by Gordon Jacob, Harold Noble and Alan Bush.

CHORAL SERVICES, INC., 410 S. Michigan Ave., Chicago 5, Ill.

Cherubini: **VENI JESU**, SATB accompanied, 4 pages, 20¢.

A highly repetitious text musically somewhat disappointing for Cherubini.

Normand Lockwood: **THE SERMON ON THE MOUNT**, SATB, junior, tenor solo, accompanied, 12 pages, 30¢.

It is nice to have this edition of Lockwood's moving setting of such a great text.

AUGSBURG PUBLISHING HOUSE, 425 South 4 St., Minneapolis 15, Minn.

Ulrich S. Leupold: **REJOICE IN THE LORD**, SAB accompanied, 31 pages, 85¢.

These arrangements in three parts, of a good selection of fine anthems, have been carefully done. For the most part the particular selections chosen do not seem to suffer from such a thinning-out process the way most do.

The Augsburg Choral Library enlarged its catalogue during the past year with a good many worthwhile arrangements by Paul Christiansen, and original compositions by Austin Lovelace, G. Winston Cassler, George Brandon and Flor Peeters.

CARL FISCHER, INC., 62 Cooper St., New York 3, N. Y.

Edward G. Mead: **O LORD, THOU ART MY GOD**, SATB unaccompanied, 6 pages, 25¢.

Two general texts, the former written in typical anthem style with short interludes, and the latter more of an unaccompanied motet.

Carl F. Mueller

Directors using Dr. Mueller's original writings and arrangements will be pleased to know that Carl Fischer has published a number of anthems with general text, for SA, SAB and SATB. None of these are terribly difficult and all are within the grasp of the average volunteer choir.

Recitalists

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space.

STUDIES IN THE HISTORY OF ORGAN LITERATURE. Organists: Mildred Armstrong, Gail Bailey, Peg Carol Bie, Alan Bostwick, George Bozeman, LaVon Copley, Anita Joy Farnsworth, Donald Grooms, Thomas Webb Hunt, Carl Moehlman, Kenton Parton, Jean Peters, Jamie Ray, Paul Renick, Lanelle Rodgers, Alexander Boggs Ryan, Barney Tiller. North Texas State College at Denton. Part 4 of Bach series.

February 9:
Concerto 4 in C Major

Pastorale
Sonata 4 in E minor
Nun freut euch
Kleines harmonisches Labyrinth
Fantasia and Fugue in G minor

March 9:
Concerto 5 in D minor
Partite diverse soprano on Sei gegrüßet,
Jesu götig
Sonata 5 in C Major
Herzlich thut mich verlangen
Toccata in F Major

March 30:
Pedalexercitium
Canzona in D minor

Clark B. Angel

First Congregational Church
Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral

Saint Louis, Missouri

Conductor: St. Louis Chamber Chorus

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

RECITALS

EDWARD BERRYMAN

The University of Minnesota

University Organist

The Cathedral Church of St. Mark
Minneapolis

Paul Allen Beymer

WA-LI-RO

Boys Choirs

Christ Church, Shaker Heights 22, Ohio

Richard Keys Biggs

Blessed Sacrament Church
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

Duo: Allein Gott in der Höh' sei Ehr'
Fughetta super: Dies sind die heil'gen zehn Gebot'

Vater unser im Himmelreich

Sonata 6 in G Major

Liebster Jesu, wir sind hier

Einige canonische Veränderungen über das
Weihnachtslied: Vom Himmel hoch da
komm' ich her

April 27:

Praeludium pro organo pleno

Kyrie, Gott Vater in Ewigkeit

Christe, aller Welt trost

Kyrie, Gott heiliger Geist

Allein Gott in der Höh' sei Ehr'

Dies sind die heil'gen zehn Gebot'

Wir glauben all' an einen Gott

Vater unser im Himmelreich

Christ, unser Herr, zum Jordan kam

Aus tiefer Not schrei' ich zu dir

Jesus Christus, unser Heiland

Fuga a 5 pro organo pleno

LORENE BANTA, Cochran Chapel, Phillips
Academy, Andover, Massachusetts, February
16:

Howells: Psalm-Prelude

SETH BINGHAM

Teacher of Church Musicians

F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

921 Madison Ave., New York 21, N.Y.

WILLIAM G.

BLANCHARD

Organist

Pomona College

Claremont Graduate School

The Claremont Church

Claremont

California

R. E. H. C.

BOSTON

SOmerst 6-6655

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

Utica, New York

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music

The Brick Church

NEW YORK CITY

Peeters: Praise the Almighty, my soul adore
Him

Hindemith: Sonata 3, first movement

Vaughan Williams: Rhosymedre

Messiaen: Les enfants de Dieu

Dupré: Magnificats 5 and 6

Milhaud: Four Preludes

Weaver: The Squirrel

Langlais: Hommage à Frescobaldi

Sowerby: Carillon

Murrill: Carillon

EDWARD BARRY GREENE, Wyoming
Presbyterian Church, Maplewood, New Jer-
sey, March 16:

duMage: Grand Jeu

Couperin: Benedictus

Clérambault: Prelude

Bach: In dir ist Freude

Brahms: Herzlich thut mich verlangen; O

wie selig seid ihr doch

Bach: Prelude and Fugue in G Major

Darke: In Green Pastures

Purvis: Thanksgiving

Alain: Berceuse

Franck: Choral in A minor

ST. PAUL'S CATHEDRAL, Los Angeles,
California. Lenten Recital Series.

ROBERT OWEN, February 21:

Reger: Benedictus

Wesley: Gavotte

Franck: Prelude, Fugue and Variation

Schumann: Sketch in C minor

Peeters: Aria

Bach: We all believe in one God

FLORENCE HANKINS, February 28:

Andriessen: Sonata da Chiesa

Bach: Sheep may safely graze; Toccata,

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

Jack Fisher

St. Clement's Memorial
Episcopal Church

Saint Paul 4, Minnesota

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music

CHRIST CHURCH, CRANBROOK

BLOOMFIELD HILLS

MICHIGAN

HARRY WILSON GAY

Wilson College

Chambersburg, Pennsylvania

Adagio and Fugue in C; O man, bewail thy grievous fall

ROBERT OWEN, March 6:

Purcell: Voluntary on 100th Psalm Tune
 Franck: Fantaisie in C
 Bingham: Sarabande (Baroque Suite)
 Bach: Fantasia and Fugue in C minor

LOWELL ENOCH, March 14:

Buxtehude: Prelude and Fugue in G minor
 Bach: O man, bewail thy grievous sin
 Sowerby: Requiescat in Pace
 Murrill: Carillon
 Vieme: Adagio (Symphony 3)

Alfred M. Greenfield

NEW YORK UNIVERSITY

NEW YORK 53, N. Y.

JOHN HAMILTON

Organist

Church of Jesus Christ of Latter-day Saints
 Wenatchee, Washington

Harpischordist

DUNCAN Management

55 Arlington Drive, Pasadena, California

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK

JOHN HUSTON

First Presbyterian Church

New York City

Frank B. Jordan

Mus. Doc.

Drake University

DES MOINES

IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.



The St. John Passion of J. S. Bach, performed in Northrop Auditorium at the University of Minnesota, opened the recent conference of the Lutheran Society for Worship, Music and the Arts, held June 18-21 on the campus in Minneapolis.

Pictured are three of the leaders of the conference, from front to back: Prof. Ludwig Lenel, chairman of the department of music at Muhlenberg College, Allentown, Pa., who conducted the performance of the Passion and who lectured at the conference on the subject of choral music; Dr. Johannes Riedel, Associate Prof. of Musicology, University of Minnesota, who was chairman of this first Annual Conference; and Prof. Daniel Moe, director of choral music at the University of Denver, who was general chairman of the Society prior to the conference, and who was elected president of the Society.

The conference attracted 185 delegates from the U. S. and Canada, who took part in lecture and workshop sessions dealing with the 12 commissions of the Society: theology, liturgy, architecture, hymnology, organs and other instruments, choral music, fine arts, literature and drama, parish music, standards and studies, musicology and research, audio-visual communications.

ROBERT OWEN, March 21:

Bach: Fantasia in G
 Handel: Concerto 10
 Sowerby: Carillon

FLORENCE HANKINS, March 28.
 Howells: Siciliano

June Caldwell Kirlin

Organist and Composer

Fairfield, Iowa

Edwin Arthur Kraft

MUS. DOC.

Organist and Choirmaster

TRINITY CATHEDRAL

Cleveland, Ohio

**Head of the Organ Department
 Cleveland Institute of Music**

Vieme: Carillon de Westminster

Benoit: Cantilene

Bach: Toccata and Fugue in D minor

ESBarnes: Chanson

ROBERT OWEN, April 4:

Bach Program

Prelude in A minor
 Humble us by Thy goodness
 Jesu, priceless treasure
 O guiltless Lamb of God
 O sacred Head
 Out of the depths

RONALD ARNATT; Church of the Good

Shepherd, Dallas, Texas, March 16:

Cabanilles: Tiento lleno por B flat

KENT McDONALD

St. James Episcopal Church

Birmingham, Michigan

JANET SPENCER MEDER

Children's Choir School

Washington, N. J.

Box 134

Barbara J. Owen

President

ORGAN HISTORICAL SOCIETY

P. O. Box 64

Portland, Connecticut

Richard Peek

S.M.D.

Covenant Presbyterian Church

Charlotte, N. C.

Leonard Raver

Season 1958-1959

EUROPE

CHARLES SHAFFER

Organist

First Methodist Church

Santa Ana, California

Sweetlinck: Variation on My young life hath an end
 Walond: Introduction and Toccata in G
 Mozart: Andante in F, K.617
 Brahms: Prelude and Fugue in A minor
 Sowerby: Arioso
 Reichel: Chorale Prelude on We all believe in one God
 Bach: Prelude and Fugue in E flat Major (Clavierübung, Book 3)
 First Methodist Church, Wichita Falls, Texas, March 18:
 Bach: Prelude and Fugue in C Major; Come, Thou Saviour of the Gentiles; Kyrie—God, the Holy Ghost; Deck thyself, my soul with gladness; Toccata in F Major
 Mozart: Andante in F
 Brahms: Prelude and Fugue in A minor
 Franck: Pastorale
 Reichel: Chorale Prelude on We all believe in one God
 Messiaen: Desseins eternels and Les Mages (La Nativité du Seigneur)
 Dirksen: Variation on Dominus regit me
 Arnatt: In nomine; Divinium mysterium; Antiphon to the Benedictus for Good Friday Tenebrae; Victimae Paschali

HARRIET SLACK RICHARDSON, St. Mark's Episcopal Church, Springfield, Vermont, April 4:
 Franck: Choral in B minor
 Roberts: Homage to Perotin
 Dupré: Jesus comforts the women of Jerusalem; Jesus is stripped of His clothes; Jesus is nailed to the Cross; Jesus dies upon the Cross (Stations of the Cross)
 Brahms: O Sacred Head
 Bach: O man, bemoan thy grievous sins

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

SMITH COLLEGE
 Smith College, Northampton, Mass., has

received an anonymous gift of \$7000 from an alumna to set up a scholarship for the study of the organ, Vernon D. Gotwals, college organist, has announced.

The fund, in memory of the late Nellie W. Bagg of West Springfield, Mass., is the first such scholarship in the history of the college. The donor, while at Smith, studied the organ under the late Prof. Wilson T. Moog and has endowed the scholarship in recognition of a growing need for professionally trained church organists.

Smith College students practice and give public performances on the 4-manual Cornelia Gould Memorial Organ in John M. Greene Hall and on the new Aeolian-Skinner organ in the Helen Hills Hills Chapel. The first recipient of the new scholarship will be named in September 1958.

COLBERT-LABERGE CONCERT MANAGEMENT

has received word from Dr. Michael Schneider that on October 1, 1958, he will succeed the late Fritz Heitmann as Professor of the State Conservatory of Music in Berlin-Charlottenburg. Since the cathedral there was demolished during the last war, Dr. Schneider will be organist at the "Kirche zum Heilsbrunnen," a church built only recently.

INSTITUTE OF INTERNATIONAL EDUCATION

Young American singers, musicians, and students of voice, instrumental music, composition and musicology will have a chance to study in any of 45 foreign countries during 1959-60 under the International Educational Exchange Program of the Depart-



WINFRED E. JOHNSON

Mr. Johnson has been appointed to the faculty of St. Mark's School of Texas, in Dallas, where he will serve as chairman of the music department in addition to being organist and choirmaster of the St. Mark's Boys' Choir.

Prior to his appointment, Mr. Johnson served as organist and choirmaster of Grace Episcopal Church, Kirkwood, Mo. and as assistant organist and choirmaster of Christ Church Cathedral, St. Louis. His organ training has been with Alec Wyton and Ronald Arnatt. He has just received his master of arts degree in musicology from Washington University, St. Louis, and is a member of the Royal School of Church Music.

Mr. Johnson succeeds Norman Blake, now dean of the fine arts department of Westminster Schools, Atlanta, Ga.

ment of State, it was announced by the Institute of International Education.

Recipients of awards under the Fulbright

CHARLES VAN BRONKHORST

*Bidwell Memorial
 Presbyterian Church*

Chico, California

ALLAN VAN ZOEREN
 West-Park Presbyterian
 Amsterdam Avenue at 86th Street
 and the historic
 Temple B'nai Jeshuran
 Broadway at 88th Street
 New York City

GEORGE WM. VOLKEL
 SAC.MUS.DOC., F.A.G.O.
 THE PRESBYTERIAN CHURCH
 WESTFIELD, NEW JERSEY
 Faculty, School of Sacred Music,
 Union Theological Seminary, New York
 Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER
 Organist and Choirmaster
 The Old Stone Church
 CLEVELAND, OHIO
 RECITALS INSTRUCTION

Samuel Walter
 St. John's
 Episcopal Church
 Stamford, Connecticut

SEARLE WRIGHT
 Columbia University
 Union Theological Seminary
 New York City

GORDON YOUNG
Institute of Musical Art
 First Presbyterian Church
 DETROIT

Melville Smith
 Director—Longy School of Music,
 Cambridge
 Organist and Choir Director
 First Church in Boston
 Instructor in Organ
 Wellesley College

Lauren B. Sykes
 A.A.G.O., Ch.M.
 First Methodist Church
 Pacific Bible College
 Portland, Oregon

William O. Tufts
 Church of St. Stephen
 and The Incarnation
 Washington, D. C.



CHARLES HURST

Mr. Charles Hurst assumed his duties as minister of music of the First Baptist Church of La Grange, Illinois, July 1, 1958. He is a graduate of Drake University and previously served as a member of the teaching staff of the university and as organist of St. John's Evangelical Lutheran Church in Des Moines, Iowa.

At the La Grange church Mr. Hurst will have charge of the entire music program. The church at present has four choirs, two of which are children's choirs.

Act for study in Europe, Latin America, and the Asia-Pacific area will receive tuition, maintenance and travel to and from the country of their choice.

The Institute of International Education is receiving applications for these scholarships until November 1, 1958.

General eligibility requirements are U. S. citizenship, a Bachelor's degree or the equivalent of four years of professional training, language ability sufficient to carry on the

proposed study, and good health. Music applicants will be asked for a recording and may be called for an audition. Preference is given to applicants under 35 years of age.

Applicants should apply for complete information to the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

FORD AUDITORIUM, DETROIT

On the music page of the entertainment section of the New York Times for Sunday, July 13, under the sub-heading "Hemidemi-semiquavers," the following item was noted: "To improve the acoustics of the Henry and Edsel Ford Auditorium in Detroit, Mrs. Edsel B. Ford and other members of the Ford family are donating an acoustical shell, which will cost between \$75,000 and \$100,000, and will be installed in the hall next season."

The TAO editor's reaction to this is to remind readers to look back through recent issues to comments on this auditorium, as well as to remark that a shell *projects* sound, primarily, therefore is not necessarily the solution to a problem in acoustics even though such a device might presumably be helpful. This magazine has been given to understand, on good authority, that the basic difficulty is not being able to hear the orchestra; it is one of structural inadequacy or deficiency—a fault which must be blamed on the architect and those in authority who were responsible for this hall.

COLLEGE MUSIC SOCIETY

The two major organizations of college and university music teachers have merged into a single group to be known as the College Music Society. Newly elected officers are: President, G. Wallace Woodworth, Harvard University; Vice-President, A. Kunrad Kvam, Douglass College; Secretary, Arthur M. Quimby, Connecticut College; Treasurer, Henry Woodward, Carleton College; Mem-

ber-at-large, Louise Cuyler, University of Michigan.

The purpose of the new group is to "gather, consider, and disseminate ideas on the philosophy and practice of music as a part of liberal education in colleges and universities." All teachers of music in the college field are eligible for membership.

The merger brings together professors and teachers formerly divided between the Society for Music in the Liberal Arts Colleges, the College Music Association, and other scattered groups.

ANTHEM COMPETITION

A nation-wide anthem competition, sponsored by Broadman Press, Nashville, has been announced by Dr. W. Hines Sims, secretary of the Church Music Department of the Southern Baptist Convention's Sunday School Board.

Cash awards amounting to \$1000 will be given winners. The contest, beginning immediately, will be announced in The Church Musician magazine for November 1959. For a complete set of rules write Broadman Anthem Competition, 127 9 Ave. North, Nashville 3, Tenn.

COMPOSERS COMPETITION

St. Mark's Episcopal Church, Philadelphia, has announced its fourth composers competition, with a prize of \$200 to be awarded for a four-part setting for mixed voices of a Mass, without Creed, in English. Judges will be Dr. Leo Sowerby, Paul Callaway, and the Rev. John Norris. The winning work will be published by H. W. Gray Co., Inc., and the first performance will be given in St. Mark's Church on April 25, 1959, the Feast of St. Mark.

The purpose of this competition is to encourage composers to write music appropriate for liturgy; and it is hoped that the result will be music in contemporary idioms suited to the needs and spirit of liturgical worship, capable of performance by a proficient non-professional choir of about 30 voices, as distinct from secular or concert music which demands a large, highly trained

HAROLD CHANEY

organist

harpsichordist

CHRIST CHURCH, CORONADO, CALIF.

Donald Coats

ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church

Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art

(Affiliated with the University of Detroit)

Central Methodist, Lansing

ROBERT BARLEY

481 West King Street

YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Calvary Presbyterian Church

Riverside

California

JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 86

San Dimas

California

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M.

Organist and Choirmaster

First Presbyterian Church

Shreveport, Louisiana

MARGUERITE HAVEY

ROBERT WILSON HAYS

Kansas State College

Manhattan, Kansas

EVERETT JAY HILTY

Director

Division of Organ and Church Music

UNIVERSITY OF COLORADO

Boulder

chorus. The Mass is to be without solos and without repetition of text, and is to be as brief as the style of the composer permits.

The competition closes December 31, 1958. Further information may be obtained from Wesley A. Day, Choirmaster, St. Mark's Church, 1625 Locust St., Philadelphia 3, Pa.

OPPORTUNITY FELLOWSHIPS

The John Hay Whitney Foundation, 630 Fifth Ave., New York 20 announces its 1959-60 competition, open to any citizen of the U. S. (including territories) who has given evidence of special ability and who has not had full opportunity to develop his talents because of arbitrary barriers, such as racial or cultural background or region of residence. Awards in the past have been made to Negroes, Spanish-Americans, Chinese- and Japanese-Americans, American Indians, residents of the Virgin Islands, Puerto Rico, Hawaii, Guam, Alaska, Samoa, and the Appalachian Mountain area.

Fellowships are open not only for academic study (graduate) but for any kind of training or experience, including the fine arts. Awards are expected normally to range from \$1000 to \$3000 depending on the nature of the proposed project.

Complete applications must be filed not later than November 30. For full information, write the foundation at the address given above.

Personals

JOSEPH W. CLOKEY

Dr. Clokey this summer conducted classes in the History and the Writing of Church Music at the Claremont (California) Summer Session. In addition he filled speaking engagements at St. Athanasius Church, Los Angeles; Berkeley convention of The Choral Conductors Guild of America; Claremont Organ Week; and at the Forst Home Conference on Church Music.

RUSSELL GREEN

has been appointed organist and choir-master of Trinity Episcopal Church, Watertown, N. Y., effective August 1, 1958.

Mr. Green, his wife and small daughter sailed from Liverpool, England July 16. He was born in Norwich, England in 1908 and was educated at Litchfield Cathedral where he was a solo chorister, at West Bromwich grammar school, and Midland Institute school of music. He has held church music and choral conducting posts in England since 1926, has given broadcasts as pianist, accompanist and conductor, and has numerous anthems, songs and instrumental works published.

Mr. Green succeeds Max R. Elsberry, who resigned to return to the University of Illinois for further graduate work.

PERCY A. SHOLES

died in London August 2, 1958 at the age of 81. Best known as author of "The Oxford Companion to Music," he was considered one of Britain's most learned scholars, music critics and musicologists. Dr. Scholes was decorated two years ago by Queen Elizabeth with the Order of the

British Empire. "The Oxford Companion," the ninth edition in 1955, is accepted as a classic work and a work of stylistic artistry.

RICHARD ELLSASSER

The four organ performances played by Mr. Ellsasser at the Hammond Museum in Gloucester, Massachusetts this summer were taped for rebroadcast this fall and winter over WBAL-FM in New York and on Radio Moscow in Russia. This marks the first time an American organist has been heard in a live or taped broadcast in the U. S. S. R.

Following his four concerts, Ellsasser began a month of recording sessions at the Hammond Museum, where he has recorded, in all, over 50 albums. His fall recital tour begins September 24 in Ft. Wayne, Indiana.

NORMAN COKE-JEPHCOTT

Dr. Coke-Jephcott has informed TAO that he has recently completed a new work for organ entitled "Fugued Final" which is suitable for service or recital use. The piece will be published by Oxford University Press.



Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

August MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

Warren E. Norden

Prince of Peace Lutheran Church
Main Line Reform Temple Beth Elolhim
Philadelphia, Pa.

THE OGDENS

GEORGE DAVID
Father-Son Organ-Piano Concerts
"Treasure Isle" — Novelty, Ohio

ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

WILLARD E. RETALICK

Boy Choir Specialist
ALL SAINTS' CHURCH
Providence, R. I.

Russell Saunders

DRAKE UNIVERSITY
UNIVERSITY CHRISTIAN CHURCH
Des Moines, Iowa

J. Sheldon Scott

Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

WILLIAM SELF

St. Thomas Church
Fifth Avenue at 53 Street
New York City

Phillip Steinhaus

All Saints' Church
Pontiac, Michigan

Robert M. Stofer

M. S. M.
Organist and Choirmaster
Westminster Presbyterian Church
Dayton 2, Ohio

frederick swann

THE RIVERSIDE CHURCH
new york city

Charles Dodsley Walker

DAVID

WEHR

Choral — Organ — Composition
Presby. Church, Highland Park, Mich.

harry b. welliver

dean, school of music
millikin university
decat, illinois

barclay wood

ALL SAINTS CHURCH
Worcester Massachusetts

ALEC WYTON

M.A. (Oxon.), F.R.C.O.,
Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

ORGANISTS

(*See advertisement elsewhere in this issue)
(†—Colbert-LaBerge Management)

AKIN, Nita, Mus.Doc.†
3000 Hamilton Blvd., Wichita Falls,
Texas
ARNATT, Ronald, B.Mus., F.T.C.L., F.A.G.O.*
ARNOLD, Heinz, Mus.Doc.†
ARNOLD, Robert E.
74 Trinity Pl., New York 6, N.Y.
ATKINSON, Charlotte Tripp, La Jolla
Presbyterian Church and Army & Navy
Chapel, Carlsbad, Calif.
BAKER, Robert†
BAKER, Walter, Mus.Bac.
31 West 69 St., New York 23, N.Y.
BARKER, Cyril, A.A.G.O., M.M., Ph.D.*
BARLEY, Robert*
BERRYMAN, Edward D.*
BEYMER, Paul Allen*
BIDWELL, Marshall, Mus.Doc.
Carnegie Institute, Pittsburgh 13, Pa.
BIGGS, Richard Keys, L.L.D.*
BINGHAM, Seth, Mus.Doc., F.A.G.O.*
BITGOOD, Roberta, S.M.D.*
BLANCHARD, William G.*
BOURZIEL, Arnold E., A.A.G.O.
St. Paul's Episcopal Church
Muskegon, Michigan
CASSELS-BROWN, Alastair, M.A.(Oxon.)*
CHANEY, Harold*
CLOKEY, Joseph W., Mus.Doc., D.H.L.*
COATS, Donald*
COCI, Claire†
Organ Studio, 175 W. 72 St., N.Y. 23, N.Y.
COKE, JEPHOTT, Norman, Mus.Doc.
Bluegates, Stony Point-on-Hudson, N.Y.
COLBERT-LABERGE, CONCERT MGT.
105 W. 55 St., New York 19, N.Y.
COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N.C.
CRAIGHEAD, David, Mus.Bac.†
Eastman School of Music,
Rochester 4, N.Y.
CROZIER, Catharine†
Rollins College, Winter Park, Fla.
DEWEY, Robert C.
St. Mark's Church, West Orange, N.J.
DICKINSON, Clarence, Mus.Doc.*
EDMUNDSON, Garth, Mus. Doc.
New Castle, Pa.
EIOCKMEYER, Paul H., M.Mus.*
EIGENSCHENK, Edward, Mus.Doc.
410 S. Michigan Ave., Chicago 5, Ill.
ELLISASSER, Richard
Concert Organist
Ellisasser Enterprises
Post Office Box 1983
Hollywood 28, Calif.
ELMORE, Robert*
130 Walnut Ave., Wayne, Pa.
FAXON, George*
FINNEY, Charles H., Ph.D.; F.A.G.O.*
FISHER, Jack*
FISHER, Norman Z., M.S.M.*
GARABRANT, Maurice, Mus.Doc.*
GARDEN, Charlotte, Mus.Doc.
Sunnybrook Road, Basking Ridge, N.J.
GAY, Harry W.*
GILES, The Rev. Hugh†
GREENFIELD, Alfred*
HAMILTON, John*
22 N. Garfield St., Wenatchee, Wash.
HAVEY, Marguerite*
HAYS, Robert Wilson*
HENDERSON, Charles, M. Mus.
St. George's Church, New York 3, N.Y.
HEWLETT, David*
HILLIAR, Edgar*
St. Mark's Church, Mt. Kisco, N.Y.
HILTY, Everett Jay, M.Mus.*
HUBER, Harry H., M.Mus.*
HUSTON, John*
HUTCHINSON, D. Deane, 3701 S.E. Haw-
thorne Blvd., Portland 15, Ore.
JENSEN, Wilma†
JORDAN, Frank B., Mus.Doc.*
KELSEY, Howard*
KETTRING, Donald D., Mus. Doc.
East Liberty Presbyterian,
Pittsburgh 5, Pa.
KIRLIN, June Caldwell*
KRAFT, Edwin Arthur, Mus.Doc.*
Trinity Cathedral, Cleveland 15, Ohio
LINZEL, Edward
145 W. 46 St., New York 36, N.Y.
MAEKELBERGHE, August*
99 Market, Mt. Clemens, Michigan
MARKEY, George B., Mus.Doc.†
MASON, Marilyn, Mus. Doc.†
McCURDY, Alexander, Mus.Doc.†
201 S. 21 St., Philadelphia 3, Pa.
McDONALD, Kent*
MEDER, Janet Spencer*
MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
136 1/2 Tenth Ave., N.E.
St. Petersburg 7, Fla.
MORGAN, Dr. Catharine, 2002 Byrd Dr.,
Westover Woods, Norristown, Pa.
MUELLER, Harold*
NIES-BERGER, Edouard
First Congregational Church, Los Ange-
les, Calif.
NOEHREN, Robert, University Organist†
University of Michigan, Ann Arbor, Mich.

NORDEN, Warren E.*
OGDEN, George and David*
OSSEVAARDE, Jack H., M.Mus., A.A.G.O.
St. Bartholomew's Church, 109 E. 50 St.,
New York 19, N.Y.
OWEN, Barbara J.*
OWEN, Frank K., Mus.Bac.
St. Paul's Cathedral, Los Angeles 17,
Calif.
OWEN, Robert*
PEEK, Richard, D.S.M.*
PEETERS, Flor†
PERRY, Roy*
PICHE, Bernard
27 Forest St., Lewiston, Maine
PORTER, Hugh, S.M.D.*
606 West 122 St., New York 27, N.Y.
PURVIS, Richard*
RAGATZ, Oswald, Mus.Doc., U. of Indiana
Bloomington, Indiana
RAVER, Leonard*
RETALLICK, Willard E.*
SCHOLIN, C. Albert, M.M.*
SCHREINER, Alexander, Ph.D.†
1283 E. So. Temple St., Salt Lake City 2,
Utah
SCOTT, J. Sheldon*
SHAFER, Charles*
SELF, William*
SMITH, Melville*
SPELMAN, Leslie P., Ph.D., F.A.G.O.
University of Redlands, Redlands, Calif.
STEINHAUS, Phillip*
STOFER, Robert M., M.S.M.*
SWANN, Frederick*
SWARM, Paul
P. O. Box 7, Decatur 60, Ill.
SYKES, Lauren B.*
TEAGUE, William, Mus.Bac.†
St. Mark's Episcopal Church
908 Rutherford Street,
Shreveport, Louisiana
TUFTS, William O.*
VAN BRONKHORST, Charles*
VAN ZOEREN, Allan*
VOLKEL, George Wm., S.M.D.*
WAGNER, W. William*
WALKER, Charles Dodsley*
Church of the Heavenly Rest
Fifth Ave. & 90 St., New York 28, N.Y.
WALTER, Samuel*
WEINRICH, Carl
5 Evelyn Place, Princeton, N.J.
WELLIVER, Harry B.*
WHITACRE, Ardent†
1st Presbyterian Church, Canton, Ohio
WHITE, Ernest
145 West 46 St., New York 36, N.Y.
WILLIAMS, Julian, Mus.Doc.
242 Walnut St., Sewickley, Pa.
WOOD, Barway*
WRIGHT, Searle*
WYTON, Alec, M.A. (Oxon.)*
YOUNG, Gordon*

PUBLISHERS

CHURCH MUSIC FOUNDATION
(A Nonprofit Corporation)
Paul Swann, Director
Decatur 60, Illinois
THE H. W. GRAY CO. INC.
159 East 48 St., New York 17, N.Y.
J. FISCHER & BRO.
Harristown Rd., Glen Rock, N. J.
MAIRVIN MUSIC EDITION
260 Handy St., New Brunswick, N.J.
OXFORD UNIVERSITY PRESS
114 Fifth Ave., New York 11, N.Y.
SAINT MARY'S PRESS
145 West 46 St., New York 36, N.Y.
EASTMAN SCHOOL OF MUSIC
Rochester 4, New York
OBERLIN CONSERVATORY
Oberlin, Ohio
WESTMINSTER CHOIR COLLEGE
Princeton, N.J.

T A O STAFF

THE AMERICAN ORGANIST
280 Broadway, Staten Island 10, N.Y.
Gibraltar 8-3598
Ray Berry, Editor and Publisher
Mrs. Dorothy R. Berry, Bus.Mgr.
Macfarland Co., Adv. Rep., 8 Elm St., West-
field, N.J., Adams 3-4602; New York:
Rector 2-4723
STAFF WRITERS
Clark B. Angel, First Congregational Church,
3rd Ave. and Broadway, Eau Claire, Wis.
Ronald Arnatt, Christ Church Cathedral
St. Louis 3, Missouri
Alastair Cassels Brown
Grace Church, Utica, N. Y.
Rowland W. Dunham, F.A.G.O.
533 Mapleton Ave., Boulder, Colo.
Jack Fisher
901 Portland Ave., St. Paul 4, Minn.
Harry W. Gay, Box 438, Wilson College,
Chambersburg, Pa.
William A. Goldsworthy
2331 State St., Santa Barbara, Calif.
David Hewlett
246 E. 23 St., New York 10, N. Y.

Mrs. June Caldwell Kirlin
204 Highland Ave., Fairfield, Iowa
Kent McDonald
355 W. Maple St., Birmingham, Mich.
Barbara J. Owen
P.O. Box 64, Portland, Conn.
Leonard Raver
316 West 104 St., New York 27, N. Y.
Allan Sly, 39 Bay St., Squantum 71, Mass.
Melville Smith
3 Healey Street, Cambridge, Mass.
William O. Tufts
9051 Riverview Road, S.E., Washington,
D. C.
Charles Van Bronkhorst, M.A.
1527 Bidwell Dr., Chico, Calif.
Samuel Walter
612 W. 112 St., New York 25, N. Y.

BUILDERS

AEOLIAN-SKINNER ORGAN CO., INC.
South Boston 27, Mass.
AUSTIN ORGANS, INC.
Hartford 1, Conn.
CANNARSA ORGAN COMPANY
Holidaysburg, Penna.
CASAVANT FRERES
St. Hyacinthe, P. Q., Canada
ESTEY ORGAN CORPORATION
Brattleboro, Vermont
HILLOREN-LANE & CO.
Alliance, Ohio
KILGEN ORGAN COMPANY
4362 W. Florissant Ave., St. Louis 15, Mo.
THE CHARLES W. McMANIS CO.
10 & Garfield, Kansas City 2, Kans.
M. P. MOLLER, INC.
Hagerstown, Md.
PIPE ORGANS, INC.
2724 W. Jefferson Blvd., Los Angeles 18,
Cal.
CHESTER A. RAYMOND
44 Spring St., Princeton, N.J.
REUTER ORGAN CO.
Lawrence, Kansas
SCHANTZ ORGAN CO.
Orville, Ohio
SCHLICKEBORG ORGAN CO., INC.
Buffalo 17, N. Y.
WICKS ORGAN CO.
Highland, Ill.

EQUIPMENT

CASTLELIGHT, see Murlin
Electric Action, see Reinsner
Key-Action Current, see LaMarche
LA MARCHÉ MFG. CO., Key-Action Current
3955 25th Av., Schiller Park, Ill.
MAAS-ROWE CARILLONS, Chimes
3015 Casitas Ave., Los Angeles 39, Calif.
MURLIN MANUFACTURING CO.
200 Block South Ambler,
Quakertown, Pa.
ORGAN SUPPLY CORP., Organ parts &
supplies
540 East 2 St., Erie, Pa.
ORGELECTRA, see LaMarche Mfg. Co.
ORGOBLO, see Spencer Turbine Co.
Percussion, see Maas Organ Co.
THE W. H. REINSNER MFG. CO.
Action parts of all kinds
Hagerstown, Md.
SPENCER TURBINE CO., Blowers
Hartford 6, Conn.

MAINTENANCE

CHURCH ORGAN CO.
18 Walton St., Nixon, N. J.
WILFRED L'AVALLÉE
All makes of organs tuned, rebuilt,
maintained
4648 Waldo Ave., New York 71, N. Y.
LOUIS F. MOHR & CO.
2899 Valentine Ave., New York 58, N.Y.

CONSULTANTS

WILLIAM H. BARNES, Mus. Doc.
8111 No. St. Louis Ave., Skokie, Ill.
PAUL N. HAGGARD & CO.
P. O. Box 685, Oklahoma City, Okla.
ROBERT R. MILLER
3204 Raleigh St., Apt. A., Dallas 19,
Texas

ELECTRONICS

ALLEN ORGAN COMPANY
Macungie, Penna.
BALDWIN PIANO CO.
Cincinnati 2, Ohio
ELECTRONIC ORGAN ARTS
4878 Eagle Rock Blvd.
Los Angeles 41, Calif.
MAAS-ROWE CARILLONS
3015 Casitas Ave., Los Angeles 39, Calif.

RECORDINGS

Mirrosonic Records, Ltd.
513 E. 84 St., New York 28, N. Y.

WHY LEADING ORGANISTS PREFER WICKS...



The House of Wicks

WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS

tone

Unsurpassed tone belongs to Wicks. Its speaking ability is born when Wicks' master voicers "blow the breath" of tonal life into the skillfully-made, hand-shaped pipes. From the delicate notes of the oboe to the robust diapasons, vibrant life is created... a symphony of warm tones brings *true* beauty into a world made brighter by an Instrument of the Ages. A Wicks Pipe Organ.

Therein lies Wicks' secret. Traditional craftsmanship produces this triumph in rich, full tone... together with "command" touch—crisp, clear and decisive. Only in Wicks will you find Direct Electric Action—the New World feature that combines this rare Old World tonal quality with dependable, responsive action.

A Wicks Organ is built around you—the organist. A new concept of in-church placement complements your mastery of the stops and enhances the speaking ability of the instrument. The classic beauty of Wicks contemporary design harmonizes with the decor of your church... and Wicks introduces, for the first time, the new "eye-line" console built low for easy vision all around. Most pipe organs have fine tone, but none can surpass the tonal quality of a Wicks Pipe Organ. Find out how your church can own a Wicks. Send coupon for more information.

.....
WICKS ORGAN COMPANY
Highland, Illinois

A0350

By return mail, send complete information about Wicks Pipe Organs to:

Your Name.....

Your Church.....

Street Address.....

City..... Zone..... State.....

NO OBLIGATION

